

THE LONDON SHAKESPEARE

VOLUME VI

The Tragedies (2)

THE LONDON
SHAKESPEARE

A new annotated and critical
edition of the complete works
in six volumes edited by the late

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Volume VI
The Tragedies (2)

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KING LEAR

King Lear was entered in the *Stationers' Registers* under the hands of Sir George Buck on 26 November, 1607, in somewhat unusual terms: 'A booke called. Master William Shakespeare his historye of Kinge Lear as yt was played before the kinges maiestie at Whitehall vppon St Stephans night at christmas Last, by his maiesties seruantes playenge vsually at the globe on the Banksyde vjd.'¹ Q¹ appeared in 1608 with very full title-page: M. William Shak-speare: *HIS True Chronicle Historie of the life and-death of King LEAR and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of TOM of Bedlam: As it was played before the Kings Maiestie at Whitehall vpon S. Stephans night in Christmas Hollidayes.* By his Maiesties seruants playing vsually at the Gloabe on the Bancke-side. [Device] LONDON, Printed for Nathaniel Butter, and are to be sold at his shop in Pauls Church-yard at the signe of the Pide Bull neere St. Austins Gate. 1608.² The printer was Nicholas Okes. The Quarto is commonly termed the Pied Bull Quarto. The somewhat elaborate particulars given in the entry and the title-page were no doubt intended to distinguish the play from *The True Chronicle History of King Leir* by an unknown dramatist, and one of our play's sources, which was entered in the Registers on 14 May, 1594, and again (assuming the same play is involved) on 8 May, 1605, and of which no edition appeared, so far as is known, until 1605.³ The title-page states that *Leir* "hath bene diuers and sundry times lately acted"; and the 1605 entry states "As it was latelie Acted." These statements may have been made to pass off the play as Shakespeare's.⁴ Shakespeare's *Lear* was again published (by Pavier) in 1619 (Q²), as one of the bundle of plays then issued jointly, in which publication it bears the imprint, with false date, "Printed for Nathaniel Butter. 1608."⁵ Q² was based on Q¹ and contains, as shown in our textual notes, some of the variants in Q¹ referred to below. Q², based on Q¹, was issued by Jane Bell in 1655 with the usual crop of new

¹Arber, iii 366; Chambers: WS, i 463; Lewis, ii 391. St. Stephen's night was 26 December, 1606. ²Facsimiles by Praetorius, Intr. by P. A. Daniel, 1885; and in Sh. Q. Facsimiles, ed. Greg, 1939. ³Reprints by Stevens, 1766; Nicholls, 1779; Hazlitt, Sh. Lib., Pt. II, vol. II, 1875; ed. Greg. Mal. Soc. Repr., 1907-8; ed. Lee, 1909; ed. Farmer, 1910. See also Chambers: ES, iv 25. Pollard: SF, 51, suggests that Busby printed *Leir* to annoy the players when *Lear* was first acted in 1605. ⁴Chambers: WS, i 470, thinks it likely that *Leir* was acted shortly before *Lear* was written. Greg is doubtful (*Library*, xx 382). ⁵Facsimile by Praetorius, Intr. by Daniel, 1885. On Pavier's joint publication, see Pollard: SF, viii f.; Lewis, ii 535-39; Wilson: NB, 79, 80.

errors. The Quartos have no Act and Scene indications. Twelve copies of Q¹ are known in Great Britain and the U.S.A.,¹ and differ among themselves in some 150 readings, no two copies being exactly alike. These variants arise from the fact that errors in the original setting-up of the text were corrected in the course of printing, and uncorrected sheets were assembled with others which were correct or had been corrected. The variants have been set out and closely analysed by Sir Walter Greg in *The Variants in The First Quarto of 'King Lear'* (Bibliographical Socy., 1940), and are shown in our textual notes with references to Sir Walter's book. Apart from the Q variants, Q¹ differs from the Folio in a vast number of instances which are recorded in this edition. The result is that which of the two texts is preferable in given passages has been the matter of much discussion, largely to be determined in principle by the view adopted of the origins of Q and F.

Knight in 1851 concluded from additions, omissions and metrical confusion in Q that it could not have been printed from the author's MS but might have been printed from a playhouse copy.² Schmidt in 1879 urged that Q was based upon a record of actual performance taken by shorthand and upon untrustworthy recollections.³ Pollard in 1920 described Q as printed from a playhouse copy; Lee in 1922 postulated a badly transcribed playhouse copy; and Rhodes explained Q as made up by the assembly of players' parts, but thought in 1923 that the basis was the prompt book.⁴ In the same year Adams stated that Q was printed from the original prompt copy.⁵ Miss Madeleine Doran in 1931 thought Q was set up from Shakespeare's MS containing revisions; and Van Dam in 1935 held that the basis was a prompt book, perhaps even the author's MS adapted as a prompt book.⁶ The possibility that a shorthand record of performance provided copy for Q has been seriously entertained, though sometimes reluctantly, by Sir E. K. Chambers in 1930, Adams in 1933, Sir Walter Greg in 1942, F. P. Wilson in 1945, Spencer in 1947 and Halliday in 1949.⁷ In 1949, however, Duthie's treatise on Elizabethan Shorthand showed that no known Elizabethan system was capable of producing the Q text of

¹For list see Greg: VKL, 9, 10. The erroneous idea of Malone, Boswell, Knight, etc., that 3 Quartos of *Lear* were issued in 1608 arose from the variants which seemed to point to two editions, plus the 1619 Q (misdated 1608). It should be noted that in the Cambridge editors' remarks on the Quartos (vol. viii, pp. vii-ix) Q¹ is wrongly numbered Q² and vice versa. Later they changed their view. ²Knight: S, 338; Tragedies, i 392. ³See Furness, 368-70. ⁴Pollard: SF, 50; Lee, 398; Rhodes, 66; Rhodes: FF, 21. ⁵Adams, 521; but in 1933 (Mod. PL., xxxi, 135-63) Adams concluded that a thief had secured copy for Q by means of Bright's *Characterie*. Greg disputed this (Greg: EP, 96). ⁶*The Text of King Lear* by Madeleine Doran, California, Stanford Univ.; B. A. P. Van Dam, *The Text of Sh's Lear*, Materials, etc., Louvain, 1935. ⁷Chambers: WS, i 465; Adams in Mod. Ph., xxi, 135-63; Greg: EP, xxxii, 96; Wilson: NB, 118; Spencer, 327; Halliday, 444.

Lear.¹ Meantime, 'reporting' in a wider sense had been accepted by many as instrumental in the production of the 'bad' Quartos, and that of *Lear*, and in view of a general similarity between the first Quartos of *Richard III* and *Lear*, Duthie considered that the latter had been produced by much the same method as the former, that is, memorial reconstruction of the play by the whole company of players, perhaps when on provincial tour.² Kirschbaum's thesis that the Quartos in question resulted from memorisation of theatre MSS fails to account for some of the bibliographical facts.³ No solution other than memorial reconstruction explains so clearly and satisfactorily the outstanding textual features of the Quartos concerned. In the second edition of *Editorial Problem* in 1951 Greg accepted, not altogether happily, Duthie's tentative conclusion in the case of *Lear*, and welcomed the dismissal of shorthand;⁴ but he thought that Duthie admitted Q readings too freely in his edited text of the play (1949). Finally, in 1953, Miss Alice Walker concluded that Q was based on the author's foul papers dictated by an actor (who also relied on his memory in familiar dialogue) to a scribe, also perhaps an actor. She suggests, as memorial contamination is greatest when Goneril and Regan are on the stage, that the boys who played those parts may have provided the copy for Q. Characteristics of Q are that it is badly punctuated, contains mishearings, mislineations, misreadings, incorrect speech-prefixes, verse printed as prose and prose as verse, interjections, word substitutions, and vulgarisations, besides printer's errors:⁵ nevertheless, says Miss Walker, we shall miss much of the linguistic and dramatic subtlety of *Lear* if we do not make the most of Q readings and conflate the two texts readily, although F is the more authoritative of the two.⁶

Q omits some 100 lines included in F, and F nearly 300 lines included in Q: these omissions seem mainly the result of independent cutting and some of them result from error. There is greater agreement about the origin of F than about that of Q. F contains mislineations, odd spellings, omissions, and, more important, some of the textual errors, including some variants, found in Q. The Cambridge editors in 1866 stated that F was printed from an independent MS.⁷ Granville-

¹The systems were Timothy Bright's *Characiete*, 1588; Peter Bales's *Brachygraphie*, 1590 and later; John Willis's *Stenographie*, 1602. See also Greg: EP, 57 f.; and page c in 2nd edn. Oskar Stössel in *Stenographische Studien zu Shakespeares 'K. Lear'* (Würzburg, 1937) examined Bright's and Willis's systems and concluded that Q² resulted from a record of a performance made in Bright's system. ²Duthie: KL, 75 f.; 115, 116. See our vol. II, 363.

³PMLA, LX, 1945, 697-715. See also *The True Text of K. Lear* by Leo Kirschbaum, Baltimore, Johns Hopkins Press, 1945. ⁴Greg: EP, 2nd edn. page c. Muir bases his edn. on F but admits Q readings where F is corrupt and also where Q seems palpably superior. (New Arden edn., 1952, p. xix.)

⁵Cf. Chambers: WS, I 465 f.; Greg: EP, 90 f.; Duthie: KL, 19 f.; Walker: TP, 37 f. ⁶Walker: TP, 37-67, 7. ⁷Cam, viii, p. xi.

Barker in 1927 was persuaded that F represented Shakespeare's own second thoughts:¹ in other words, he concluded, as Miss Doran did in 1931,² that F was a revision of Q. But P. A. Daniel in 1885 had found that F was printed from a copy of Q¹ corrected by means of a theatrical MS;³ and Daniel's conception prevails, and is the basis of textual commentary and research on *Lear* by Chambers, Greg, Duthie, Muir and others. The correcting MS is generally taken to be the prompt-book of the play arranged for slight reduction of cast.⁴ The circumstances then seem to be that Q was produced by memorial reconstruction and contains errors owing to faulty record, badly written and badly prepared MS, omissions, and printer's slips; and that F was based on one such printed copy extensively corrected by means of the current prompt-book (which probably represented accumulated theatrical practice) and carries over certain of the errors and bibliographical features peculiar to Q. The result is that there may be some undetectable divergences from Shakespeare's draft by way of additions, omissions and other error in Q and F; and it may also be that variants in the many copies of F itself will lead, when worked out, to further reconsideration of some readings.⁵

Plainly, F is the better text and must be an editor's basis; and his task is only to adopt Q readings when their merit is clear, bearing in mind the probable origin of that text on the one hand, and F's origin, and the editorial sophistications to which F was liable, on the other.

Certain passages in the play have been termed spurious: these are the couplet ending I v; the Fool's prophecy, mentioning Merlin, in III ii 79-95; and Edgar's sententious verse in III vi 109-122. Objection to the first is its impropriety, which does not disqualify it.⁶ For the second, the verse is typical of the Fool's utterances; we should expect reference to Merlin who was much associated with early Britain; and the concluding words fix the even earlier period of the action.⁷ For the third, as Chambers remarks, such rhymed sententious passages occur even in late plays.⁸ The outstanding feature of the verse is its immense range in style. Lear's language and verse are of great compass: they comprise the smooth beginning, with occasional long lines, the cut-up staccato language of his rage and incredulity, short and bitter bursts of cursing, the powerful flow of invocation and denunciation, numerous half- or part-lines for especial emphasis, and, towards the

¹GB1, 191, 224, 226, 227, 229. ²Doran, *op. cit.* ³Intr. to Praetorius facsimile. ⁴In IV vii the parts of Doctor and Gentleman are combined. ⁵McManaway is of opinion that there may well be substantive variants in the two hundred odd copies of F. which exist. Sh. Survey 3, 1950, pp. 148, 149. See also Sh. Survey, 5, 1952, p. 147. ⁶The rhyme *departure: shorter* was sound. See footnote. ⁷Fleay: CH, 238, and Spencer, 326, term the lines a gag; Bethell, 85, says they refer to the play's deeper themes; Mackail, 22, thinks them characteristically Shakespearian; Creizenach, 156, says they are a hit at critics of Sh's anachronisms, ⁸Chambers: WS, i 467.

end, the broken rhythm which expresses his humble, repentant and loving spirit. The descriptive poetry of Edgar at the supposed cliff helps to carry a situation which might easily lapse into farce; and his dialect in *iv vi* is the conventional rustic language of the stage, borrowed from S.W. England. There is more prose in *Lear* than in any later play, and a greater proportion of long lines but far fewer light and weak endings. Boas, Bradley, Eyans, Armstrong¹ and others have commented upon the frequent reference to predatory animal life; Caroline Spurgeon also emphasised the more dominant imagery of torture and of a human body in anguished movement; and Kreider has called attention to the persistent imagery of eyes and sight.² Aphorisms and proverbs are plentiful. Anachronisms by way of proper names, such characters as Poor Tom, the Steward and the Court Fool, inns, godson, holy-water, Turk, and the rest, serve to make the audience feel more at home in a pagan world remote from them. While the earlier *Leir* has many overt Christian allusions, Shakespeare's *Lear* is heathen. Its manners, says Schlegel, are of an iron age.³ Its oaths and imprecations are pagan, a fact which Fripp and Empson⁴ attribute to the Statute of Abuses which forbade reference to the Christian Deity; while Danby expounds the play as our profoundest expression of essentially Christian comment on man's world.⁵ Chambers remarks that the plot deliberately rejects the Christian interpretation of the universe and that pains are taken to avoid introduction of Christian language and sentiments.⁶ Pagan the play ostensibly is, but Bishop Wordsworth, Carter, Noble, and especially Heilman,⁷ have shown that there are in it many echoes of Biblical phrases; and, more remarkable, the character of Cordelia is given sublimation by subtly associating her with Christian terminology, the most striking being her own statement, "O dear father, It is thy business that I go about."⁸

The play is rare among the tragedies in having a compound plot. This has met with adverse criticism. In Croce's view the Gloucester story admits too realistic an element, or a heavy parallelism, into a play with an imaginary theme.⁹ Alden thought it complicated the interest in a rather perplexing way; and Nicoll and Ridley think similarly.¹⁰ Van Doren is of opinion that the Gloucester story is needed for the play's greatness.¹¹ Lewis Campbell, like Schlegel, Creizenach, Bradley and others, makes the point that the Gloucester story reflects and

¹Boas, 440, 445; Bradley, 266 f.; Evans: SL, 146; Armstrong, 72. ²Kirkman, New Sh. Soc. Trans., 1877-79, 385 f. Spurgeon, 251, 338-43; Kreider, 195 f.; also Clemen, 133 f.; Stauffer, 188 f.; Wilson Knight: WF, 180 f. ³Schlegel, 413. ⁴Fripp, ii 657; Empson, 155. On the Acts, see Chambers: WS, i 238-43; Chambers: ES, iv 338, etc. ⁵Danby, 204, 205. ⁶Chambers: SS, 245, 246. ⁷See Bibliography. ⁸Cf. Bethell, 59, 60. The passages he quotes are: i i 218-220, 247, 248; iv iii 30; iv iv 15, 16, 23, 24; iv vi 207-9. See also Empson, 127. ⁹Croce, 295, 310. ¹⁰Alden, 269; Nicoll: St, 146, adds that sub-plot advances dramatic development; Ridley, 166. ¹¹Van Doren, 239 f.

strengthens the tragic history of Lear and his daughters with tremendous and terrific effect.¹ The Lear theme was no doubt thought insufficient by itself: the middle part of it was deficient in events and required some additional series of incidents to promote the tragic dénouement. Shakespeare interwove the two elements, and the repercussions of the characters so obtained provided motive and action for the combined plot. The actor playing the Protean part of Edgar has more character changes than any other rôle in Shakespeare's plays. Edgar sets off as himself, becomes an outlaw, is disguised as Poor Tom, is re-clad by an Old Man, helps Gloucester to the 'cliff,' changes character to assist him after the 'fall,' poses as a rustic and kills Oswald, appears in disguise to Albany, fights Edmund as an unknown knight-at-arms, and becomes himself once more to rule the kingdom.²

It is generally agreed that the mention of "these late eclipses" in i ii 99, 130, 135, alludes to eclipses of the moon and sun in September and October, 1605. Harsnett's *Declaration of Popish Impostures*, used by Shakespeare in writing the play, was published in 1603. The play was performed before James I on 26 December, 1606.³ Sharpsham's *Fleire*, registered on 13 May, 1606, imitates the scene between Lear and Kent in our i iv.⁴ These facts provide limits for the date of composition which has, however, been assessed as early as 1604 and as late as 1607.⁵ Delius and Pierce advocate 1604-5;⁶ Hudson, Chambers, Luce, Parrott, Masefield, Spencer 1605-6;⁷ Harrison and Armstrong 1606; but many editors, like Malone, have adjudged 1605 to be the acceptable date.⁸ We believe that *Lear* preceded *Macbeth* and that 1605 is a suitable date for it. In discussing the date and period of *Lear* some have seen in its dark mood the influence of the Gunpowder Plot of 1605, among them Brandl, Brandes and Rothschild.⁹ Harrison goes further: he thinks that the pessimism of the play reflects the disillusionment of Shakespeare and his contemporaries after James's accession, plague in 1603, debauchery and corruption at Court, the Gunpowder Plot, eclipse in 1605, and conspiracies, murders and executions.¹⁰ Barrett

¹Campbell: TD, 35, 36, 93; Schlegel, 412; Creizenach, 254; Bradley, 262.

²There are other rôles in Elizabethan drama with frequent character change, and Rosalind in *As You Like It* runs Edgar very close; but Edgar has greater costume changes. ³Chambers: ES, iv 121; Chambers: WS, i 468. ⁴Chambers: WS, i 468; Spencer, 325. ⁵Drake, 558; Drinkwater, 54. ⁶Delius, ii 427; Pierce in MPD, 83. ⁷Hudson, ii 350; Chambers: WS, i 271; Luce, 305; Parrott, 161, 252; Masefield, 186; Spencer, 325. From the reading *British* instead of *English* in iii iv 180, Malone put the date after 24 October 1604 when James was proclaimed King of Great Britain. (See Furness, 377.) ⁸Harrison: ST, 159; Armstrong, 19; Fleay: CH, 237; Boas, 438; Schelling, 265; Bradley, 244; Greg (*Library*, xx 377-400). ⁹Brandl, 173; Brandes, 430, 460; Rothschild, 89; and others. Some also find maleficent causes in Elizabeth's death, Essex's death, the Dark Lady, bereavement, etc. ¹⁰TLS, 28 December

Wendell considers that the author, when he wrote *Lear*, was "intellectually alert to the verge of madness," Middleton Murry almost believes that he "was on the verge of madness"; Hesketh Pearson feels that he broke down after the stupendous effort.¹ Mackail, Stoll, and Marchette Chute² will have none of this; and Sisson, whose *Mythical Sorrows of Shakespeare* seeks to refute these imaginary topical and biographical inferences, finds "that there is nothing in any of the plays that is not amenable to the conception of a great and disinterested poet and thinker in the process of dramatic creation, and little that is inexplicable save on the assumption of the reflection of direct personal experience and feeling, as distinct from the vast excitement and intensity of creative art."³ As Reese remarks, "men do not write *Othello*, *King Lear* and *Macbeth* when they are ill."⁴

Dowden has asked how one can account for the sisterhood of a Goneril and a Cordelia?⁵ One answer is that in *Lear*, as throughout his work, Shakespeare uses themes whose appeal and acceptability are proved by their transmission through many generations. The Cinderella story of three sisters, the love test, the tale of the confiding father and the common theme of the beloved youngest child are in *Lear* merged into the *Lear* story of the divided kingdom, itself a version, with a long history, of a widespread folktale.⁶ Shakespeare's immediate sources were the old play of *King Leir*, *Holinshed's Chronicles*, John Higgins's poem in *Mirror for Magistrates*, Spenser's *Faerie Queene* (II i 27-32), and, for the Gloucester story, Sidney's *Arcadia* (II 10). Shakespeare also probably used Geoffrey of Monmouth and possibly the *Lear* story in Gerard Legh's *Accedens of Armory*, 1562 (ff. 164 v-166 r) and the parallel story of King Ina of the West Saxons in Camden's *Remaines*.⁷ Johnson thought that the Ballad of *Leir* printed in Percy's

DOWDEN, 201; cf. also Bradley, 266. ¹The beginning in British Literature was in *Historia Britonum* of Geoffrey of Monmouth (Geoffrey in Bibliography) who died in 1154. For study of the early versions, see Emil Bode, *Die Learsage vor Shakespeare*, Halle, 1904; Wilfred Perrett, *The Story of King Lear*, Weimar, 1903; R. W. Chambers, *Ker Memorial Lecture*, Glasgow, 1940; Greg, *The Date of King Lear*, etc., in *Library*, xx 377-400. For texts of the principal Shakespearean sources, Rudolf Fischer *Quellen zu K. Lear*, Bonn, 1914; and separate notes below. Perrett records about 50 different versions of the *Lear* story and Bode finds it recorded in some 30 existent MSS. and 100 printed books before Shakespeare. ²Hazlitt's Sh. Lib. gives texts from *Leir*, *Holinshed*, *Mirror*, *Arcadia*, the *Leir* Ballad, and a tale from *Gesta Romanorum*. Fischer prints Geoffrey, *Holinshed*, *Mirror*, *Leir* and *Arcadia*. Furness prints some of these and parts of some. Lee ed. *Leir* in Sh. Classics, 1909; Greg ed. facsimile reprint of *Leir*, Malone Socy., 1907. Higgins's poem is in L. B. Campbell's edn. of *Mirror*, Camden's story in *Remaines*, 1614, p. 248; 1657, p. 236. Sidney's story of

Reliques could be the source of the play and Ritson demurred.¹ It is based much on Holinshed, appears to be influenced by the play, especially at the end, otherwise differs much from it, and is generally thought of later date. Tieck in 1811 ascribed *Leir* to Shakespeare, which Simrock thought not too bold: later editors have ascribed it variously to Marlowe, Lodge, Greene, Kyd or Peele or some combination of them.² Shakespeare read or witnessed the play. In some forty instances passages in *Lear* echo, or seem to echo, phrases in *Leir*; they are not in the same serial order, nor are they always uttered by the same speakers; and it is evident that Shakespeare carried them in his mind and re-shaped and applied them, or adapted them freely as the situation prompted.³ *Leir* winds up with a 'happy' ending, the defeat of Gonorill and Ragan and their husbands by the Gallian King and Cordella and the restoration of Leir to the throne. It has been erroneously stated that Shakespeare was the first to adopt, or invent, the tragic ending.⁴ In the foundation text of Geoffrey, Cordelia, defeated and imprisoned, slew herself (*sese interfecit*); and in the long succession of Geoffrey's followers Cordelia dies in distress, usually by suicide.⁵ This was impossible for Shakespeare's heroine: he changed the ending into her treacherous murder and transferred the suicide, more appropriately, to Goneril. In *Leir* the King, after restoration, dies, and Cordella reigns until her nephews, sons of Gonorill and Ragan, defeat and imprison her. For his ending Shakespeare made two other significant shifts: he made the deaths of Lear and Cordelia coincide, with great dramatic effect, and he telescoped into one the two battles of *Leir*, the battle on the invasion from France and the battle with the nephews, transferring the nephews' battle to their mothers, Goneril and Regan. This final and single battle Shakespeare deliberately made into a token affair: in the heath scenes the outward tumult of wind and rain, lightning and thunder, unite with the wild tumult within Lear himself to demonstrate a world shaken in its foundations. A battle towards the close of the play was in the story; but the din and scurry of a vigorous stage-battle at that time would have diminished the dramatic stature of the characters and reduced the beauty and pathos of the words and actions which move us at the conclusion of this tremendous drama.⁶

the Prince of Paphlagonia is in *Arcadia*, p. 134 f. Charlotte Lennox of New York first pointed out this source in 1753-54. ¹See Furness, 402. ²Brooke: SA, x; Simrock, 121; Sykes, 126-42; Schelling, 163; Robertson, 287 f.; Robertson: EL, 187; Fleay's ascriptions varied, see Chambers: ES, iv 25. ³Greg worked out the parallels in *Library*, xx 377-400; Muir: KL, xxix-xxxii, gave examples and additions. ⁴Symonds, 370; Pierce in MPD, 187; Luoe, 305; probably misled by Hazlitt's note in Sh. Lib., i i 310: "The tragical catastrophe . . . is the poet's own creation." ⁵On suicide in Sh., see *Der Selbstmord bei Sh.*, v. Hugo Daffner, Sh. Jb. LXIV, 1928, 90-131. The *Lear* portion is inadequate. ⁶Bradley calls the battle ludicrous in its insignificance.

One other source requires special notice, *A Declaration of Egregious Popish Impostures* (1603), in which Samuel Harsnett attacked the exorcising activities of certain Jesuits. Names of devils and many phrases used by Poor Tom and others in the play abound in it. Warburton discovered Shakespeare's use of the book; Muir in 1951 added much more information,¹ and in his edition of the play in 1952 gave a long list of the borrowed material (Appendix 7). In the same year Robert Stevenson produced further information.² Among the principal parties attacked by Harsnett was Robert Debdale, once a neighbour of the Hathaways at Shottery, who carried relics of Thomas Cottam, brother of John Cottam, Schoolmaster at Stratford, 1579-82.³ This provides a reasonable explanation of Shakespeare's unexpected interest in the book: the borrowed material in the play, which is devoid of polemics or partisanship, is a link between Shakespeare and his contemporaries at Stratford and the playwright of the Globe.

To attempt to give a description of the play itself or its effect upon the mind, writes Hazlitt, is mere impertinence; and then follows the longest of his Shakespearian commentaries! Dowden found words inadequate; and Lewis Campbell felt the futility of all written comment.⁴ This is one form of the paeans of praise on *Lear* plentiful in critical literature. Another is the favourable comparison of *Lear* with Hellenic, especially Æschylean, drama, and comparison of Cordelia with Antigone and Iphigenia.⁵ A third is the statement of direct appreciation, like Swinburne's, that *Lear* is the greatest work of man; or Dowden's, the greatest achievement in poetry of the northern genius. Masfield describes it as the most affecting and grandest of the plays, Fripp as the noblest spiritual utterance since the Divine Comedy.⁶

But *Lear* has severer critics. Murry finds a lapse of creative vigour in the mad scenes; Ridley thinks Shakespeare left the plot to look after itself; and Nicoll, who has paid tribute to the spirit of terrible majesty which the play breathes, once described it as a mighty but careless production. Tucker Brooke's comment is unusual: the play is a relative failure on the stage: Shakespeare presents under the tattered

Spedding in 1877 proposed to end Act iv at v ii 4, after which signs of troops and battle-noise were to occur, thus, by an interval, leaving room for the idea of prolonged fighting. In all probability, of course, the Act divisions were not Shakespeare's. The producer may find Spedding's idea adaptable. (Bradley, 255, 456 f.; Furness, 312 f.; Spedding, Trans. New Sh. Socy., 1877-9, Part I, 15 f.) ¹RES, 1951, p. 11 f. ²PMLA, Sept., 1952, Lxvii, p. 898 f. ³On Debdale and the Cottams, see Fripp, i 90-92, 180-82; Baldwin: LG, i 471, 477, 480-86, 488. ⁴Hazlitt, 108; Dowden, 274; Campbell: TD, 247. ⁵Shelley, *Defence of Poetry*. Pt. I; Heine, 116; Schlegel, 413; Swinburne: SS, 173; Bradley, 244, 276 f.; Fluchère, 303; St. John, 19, 57; Bickersteth, 18, 25. ⁶Swinburne: Sh., 64; Dowden, 257; Symonds, 369; Ten Brink, 241; Boas, 441; Gordon: SC, 117; Lawrence, 122; Drinkwater, 94; Bailey, 171; Ridley, 166; Masfield,

veil of mythical royalty a bourgeois family, dethrones the conventional tragic passions and elevates the petty vices of selfishness and filial undutifulness.¹

Lamb started the theory that "the Lear of Shakespeare cannot be acted," for "the greatness of Lear is not in corporal dimension, but in intellectual." Unfortunately, in Lamb's day the matter was never put to the test, as Nahum Tate's 'improved' version with a 'happy' ending in which Cordelia marries Edgar, usurped the stage from 1681 until Macready restored the original in 1838.² Certainly, the tragedy has been played often enough; and Granville Barker reminds us that it was not written for Lamb's stage of spectacle, nor for the later stage of visual illusion, but for the stage of Shakespeare's day.³ Many have, nevertheless, agreed with Lamb. "No one can act Lear," wrote Seccombe and Allen, "for Lear is more than a man"; Clemen sees Lear as superhuman in the heath scenes, threatening to overtop the limits of possible stage representation; the play, according to Nicoll, almost reaches beyond the potentialities of the stage; the boards are not the place for it, says Ridley.⁴ Lamb's criticism assumes a new and expanded form in Bradley's authoritative exposition.⁵ The play, he writes, is Shakespeare's greatest achievement, but not the best play: it is too huge for the stage, and though a great stage play, containing immensely effective scenes in the theatre, with masterly interweaving of plots, it contains elements which interfere with dramatic clearness. Its structural weaknesses are necessary to effects not wholly dramatic,—the mass and variety of intense experience, the vastness of the convulsion of nature and human passion, the interpenetration of sublime imagination, pathos and humour. But the play's excellencies, he states, outweigh its defects; and these are numerous: the double plot crowds and complicates the action; it is inexplicable that Edgar should write a letter to Edmund in the same house or that Edmund should forge one, or that Gloucester should be so deceived, or that Edgar should not confront him. It is inexplicable that Gloucester should wander as far as Dover in order to die, that Edgar should not reveal himself to his blind father, that Kent should preserve his incognito so long; and the play's indications of place are too scanty.

188; Fripp, ii 655, etc. ¹Murry, 341-42; Ridley, 167; Nicoll: St., 137; Brooke: ES, 58, 59. ²Tillyard: Lamb, 45; Oxford Lamb, i 136; Tate's version, Furness, 467-77. Johnson approved Tate's play; Addison condemned it. Johnson; 161, Halliday. 444, 445; *Spectator*, No. 40, 16 April 1711; Morley's edn., p. 67. In his essay on the Tragedies Lamb urged that presentation in the theatre of *all* the great Shakespearian plays fails to do them full justice. He preferred reading. ³GB 1, pp. 134-36. In this edition Adams's notes on the supposed use in this play of various parts of the Elizabethan stage are given at the beginning of each scene. ⁴Seccombe and Allen, 95, 96; Clemen, 142; Nicoll: S, 145; Nicoll: St, 137; Ridley, 81. ⁵Bradley 243 f.

It seems to us, however, that there are certain dramatic conventions which the dramatist requires us to accept. A letter is frequently used in drama to convince with finality where the spoken word would invite debate. Gloucester's credulity, like Othello's, has to be accepted, on the conventional principle which Stoll points out, that the traducer prevails.¹ Swinburne condemned as inexcusable the disappearance of the Fool:² one could reply that, in the action, the Fool is a voice and a voice only.³ For the rest, we have to admit the discrepancies and the loose ends; but reflecting, perhaps, that too persistent an application of logic to dramatic plots is apt to destroy the illusion, and, it may be, the plot itself,⁴ allow ourselves to be drawn into the world of King Lear where the very lack of hard-precision in time and place and circumstance is a necessary condition in the play's reaching outwards from the particular to the universal.

¹Stoll, 94. ²Swinburne: Sh., 67; Swinburne: SS, 223. ³Boas, 444; Tolman, 93 f.; Empson, 152; Spencer, 331. Tolman draws attention to Brandl's suggestion that one reason why the Fool disappears is that the same boy played both the Fool and Cordelia. Cf. Brandl, 179. Empson, 152, remarks that "The Fool has not been required after the storm scenes, because the mad king has taken over his functions completely." One could combine both reasons. For the Fool's Costume, see Hotson: SM, 69, 70. ⁴Cf. Lewis Carroll on *Much Ado*, our vol. i, p. 512.

DRAMATIS PERSONÆ

LEAR, King of Britain.

KING OF FRANCE.

DUKE OF BURGUNDY.

DUKE OF CORNWALL.

DUKE OF ALBANY.

EARL OF KENT (CAIUS).

EARL OF GLOUCESTER.

EDGAR (POOR TOM), son to Gloucester.

EDMUND, bastard son to Gloucester.

CURAN, a courtier.

Old Man, tenant to Gloucester.

Doctor.

Fool.

OSWALD, steward to Goneril.

A Captain employed by Edmund.

Gentleman attendant on Cordelia.

Herald.

Servants to Cornwall.

GONERIL,	} daughters to Lear.
REGAN,	
CORDELIA,	

Knights of Lear's train, Captains, Messengers, Soldiers, and Attendants.

SCENE: BRITAIN.

DRAMATIS PERSONÆ] First given by Rowe. (CAIUS) and (POOR TOM) added by editor. Dekker's *Belman of London*, 1608 (Temple edn., pp. 98, 99), reads: "Of all the mad rascalls . . . the *Abraham-man* is the most phantastick: . . . that sat half naked . . . from the girdle upward, . . . he sweares he hath bin in bedlam, and will talk frantickly of purpose; . . . he calls himselfe by the name of *Poore Tom*, and comming neere any body, cryes out, *Poore Tom* is a cold." See also Awdeley's *Fraternitie of Vacabondes*, 1575, ed. Viles and Furnivall, p. 3.

THE TRAGEDY OF KING LEAR

ACT I

SCENE I. A STATE-ROOM IN KING LEAR'S PALACE.

Enter Kent, Gloucester, and Edmund.

KENT I thought the King had more affected the Duke of
Albany than Cornwall.

In the following footnotes to *King Lear* the usual references to the four Folios and Quartos one and two are given. Readings are also given from Furness's Variorum edition of 1880; from the Cambridge edn. of 1892 (Cam^a); Delius, late stereotyped edn.; Craig, Oxford edn.; Chambers, Red Letter edn.; Phelps, Yale edn.; Ridley, New Temple edn.; Kittredge, Sixteen Plays; Neilson and Hill, New Cambridge edn. (Boston, U.S.A.); Craig, Revised Arden edn., 1942 (Craig: A); Alexander, Complete Works, 1951; and Muir, New Arden edn., 1952. For brevity, these, when their readings coincide, are termed collectively 'Editors.' Readings are also given from Duthie's edited text in old spelling, dated 1949. The earlier editors, Rowe, Theobald, etc., are, when quoted, mentioned individually by name. References are also given to Sir Walter Greg's *Variants in the First Quarto of 'King Lear'*, 1940, denoted by Greg: VKL: in which references Q¹unc=Q¹ uncorrected and Q¹c.=Q¹ corrected. Cam^a is a reprint of Cam¹ (1866), save for a few minor spelling differences; Cam¹, moreover, omits *my* in i v 16; it has *Nay*, if for Cam^a's *Nay*, *an* in iv vi 204; and it has Q¹ for Q^a and vice versa in its footnotes. Both texts make much more liberal use of Q¹ than Furness's edited text of 1880. In view of the importance attached to staging the play, brief references are given at the beginning of each Scene to *The Original Staging of King Lear* by Joseph Quincy Adams, 1948; but it should be noted that Adams's results have been criticized for excessive use of the Balcony Chamber and as making for lack of freedom and immediacy in presentation: see George F. Reynolds in Sh. Survey, 4, pp. 97-100.] THE . . . LEAR.] From Ff. ACT I SCENE I.] Ff Actus Primus, Scena Prima. Q¹, ^a omit. A . . . PALACE.] Added by Capell. (Adams: the rear stage (or "Study") and the outer stage (or "Platform"). Gloucester,] From F¹. Q¹ F⁴ Gloster, Q^a F^a Gloucester, F^a Glouster, Edmund.] From F⁴. F¹-^a Edmond. Q¹, ^a Bastard. Kittredge adds [Kent and Gloucester converse. Edmund stands back.] The speech-prefixes in this Sc. in F¹ are: Kent, Lent; Glou.; Edm.; Lear, Le., Kear, Lea.; Gon.; Cor.; Reg., Regn., Rog.; Alb.; Bur.; Fra. In Q¹: Kent; Glost.; Bast.; Lear, Leir (twice); Gon., Gonorill, Gonor., Gono.; Cor., Cord.; Reg., Regan, Rag., Ragan; Burg.; Fra., Fran. 1-23 I acknowledged.] Coleridge, i 56, censured the licentious levity of Gloucester's talk. Kittredge: SP, 1157, holds that Edmund does not overhear it. 2 Cornwall.] Q¹ Cornwall.

GLOUCESTER It did always seem so to us: but now, in the division of the kingdom, it appears not which of the Dukes he values most; for equalities are so weighed that curiosity in neither can make choice of either's moiety. 5

KENT Is not this your son, my lord?

GLOUCESTER His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him that now I am brazed to 't.

KENT I cannot conceive you. 10

GLOUCESTER Sir, this young fellow's mother could: whereupon she grew round-wombed, and had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

KENT I cannot wish the fault undone, the issue of it being so proper. 15

GLOUCESTER But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily to the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund? 20

EDMUND No, my lord.

GLOUCESTER My lord of Kent: remember him hereafter as my honourable friend.

EDMUND My services to your lordship. 25

KENT I must love you, and sue to know you better.

EDMUND Sir, I shall study deserving.

GLOUCESTER He hath been out nine years, and away he shall again. The King is coming.

Sennet. Enter one bearing a coronet, King Lear, Cornwall, Albany, Goneril, Regan, Cordelia, and Attendants.

4 kingdom.] From Ff. Q¹. ² *kingdomes*, Duthie *Kingdome*, Ridley *kingdoms*. Furness, Cam, Delius, Craig, Chambers, Phelps, Kittredge, NCE, Craig: A, Alexander, Muir *kingdom*, 5 equalities] From Q¹. ². Ff *qualities* Schmidt (Furness, 5) favoured *equality*; but Duthie finds Q's reading more pregnant in meaning and subtle than F's and so less likely to be a scribal or other change. Furness, NCE *qualities* Cam, Delius, etc. *equalities* 9 to 't.] F¹. ² *too 't*. F³. ⁴ *to 't*. Q¹. ² *to it*. Cam, etc. *to it*. Furness, Chambers, Kittredge, NCE, Alexander, Muir to 't. 16 a son, sir,] From Ff. Q¹. ² *Sir a Sonne* Cam, Ridley, Kittredge *sir, a son* Furness, Delius, Craig, Chambers, Phelps, NCE, Craig: A, Alexander, Muir *a son, sir*, 18 to] Ff to Q¹. ² *into* Duthie quotes *Coriolanus* v iii 125, *thy mother's womb That brought thee to this world* in support of F. Furness, Cam, etc. *into* NCE, Alexander, Muir to 22 EDMUND] Ff Edm. Q¹. ² Bast. (See note to Dramatis Personæ.) Editors prefix for Edmund. 23, 24 My . . . friend.] Prose in Q¹. ². Two lines in Ff, ending *Kent*: . . . *Friend*. Editors prose. 29 *Sennet . . . Attendants*.] From Ff; but Ff omit *one . . . coronet*, Q¹. ² Sound a Sennet, Enter one bearing a Coronet, then Lear, then the Dukes of Albany and Cornwall (Q¹ Cornwell), next Gonorill, Regan,

LEAR

Attend the lords of France and Burgundy, Gloucester. 30

GLOUCESTER

I shall, my liege.

Exeunt Gloucester and Edmund.

LEAR

Meantime we shall express our darker purpose.
 Give me the map there. Know that we have divided
 In three our kingdom: and 'tis our fast intent
 To shake all cares and business from our age, 35
 Conferring them on younger strengths, while we
 Unburthened crawl toward death. Our son of Cornwall,
 And you, our no less loving son of Albany,
 We have this hour a constant will to publish
 Our daughters' several dowers, that future strife 40
 May be prevented now. The princes, France and Burgundy,
 Great rivals in our youngest daughter's love,
 Long in our court have made their amorous sojourn,
 And here are to be answered. Tell me, my daughters,
 Since now we will divest us both of rule, 45
 Interest of territory, cares of state,

Cordelia, with followers. Furness, etc. as F admitting *one . . . coronet*, Delius, Craig, Phelps as F omitting *one . . . coronet*, Chambers, Kittredge, NCE, Alexander as Q. Alexander omits Sound a Sennet: 30 the] Ff *the* Q¹.² *my* Editors *the* except Ridley *my* 31 liege.] Ff *Lord*. Q¹ *Leige*. Q³ *Liege*. On possible causes of F's *Lord*., see Duthie: KL, 105. Cam, etc. *liege*. Furness, NCE *lord*. *Exeunt . . . Edmund*.] From Capell. Ff Exit. Q¹.² omit. 32 shall] From Ff. Q¹.² *will* Furness, Cam, etc. *shall* Ridley *will* purpose.] From Ff. Q¹.² *purposes*, Furness, Cam, etc. *purpose*. Ridley *purposes*; 33 Give . . . there.] From F¹.² F³.⁴ *Give . . . here*. Q¹.² *The map there*; Furness, Cam, etc. follow F. Ridley follows Q. Know that] Q¹.² *Know* Ff *Know, that* Duthie: KL, 122, feels that Q is hereabout so corrupt that F's reading, metrically possible, should be adopted. Cam, Chambers, Kittredge, Ridley *Know* Delius *Know, that* Furness, Craig, Phelps, NCE, Craig: A, Alexander, Muir *Know that* 33, 34 *Know . . . kingdom*.] Echoing proverbial words based on *Matthew* xii, 25 and intimating disaster to follow. See Tilley: K, 89. 34 *fast*] Ff *fast* Q¹.² *first* Furness, Cam, etc. *fast* Ridley *first* 35 from our age.] From Ff. Q¹.² *of our state*, Furness, Cam, etc. *from our age*, Ridley *from our state*, 36 *Conferring*] From Ff. Q¹.² *Confirming* Furness, Cam, etc. *Conferring* Ridley *Confirming* strengths.] From Ff. Q¹.² *yeares*, Furness, Cam, etc. *strengths*, Ridley *years*, 36-41 while . . . now.] Q¹.² omit. Editors admit. 37 Unburthened] Johnson, Delius, etc. *Unburden'd* Furness, Cam, Ridley, Muir *Unburthen'd* 41 The princes.] From F¹.² F³.⁴ *The Prince*, Q¹.² *The two great Princes*, The line is padded in Q to make up for omission: see note to ll. 36-40. Editors follow F¹. 45, 46 Since . . . state,] Q¹.² omit. Editors

Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge. Goneril,
Our eldest-born, speak first.

50

AGONERIL

Sir, I love you more than words can wield the matter;
Dearer than eyesight, space and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er loved or father found:
A love that makes breath poor and speech unable.
Beyond all manner of so much I love you.

55

CORDELIA (*aside*)

What shall Cordelia speak? Love, and be silent.

LEAR

Of all these bounds, even from this line to this,
With shadowy forests and with champains riched,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's issue
Be this perpetual. What says our second daughter,
Our dearest Regan, wife of Cornwall? Speak.

60

admit. Some eds. follow F in putting in brackets. 47 most?] From Pope. Ff Q¹. ^a *most*, Chambers, Ridley, NCE *most*, Other eds. *most*? 49 Where . . . challenge.] From Ff. Q¹. ^a *Where merit doth most challenge it*, Furness, Cam, etc. follow F. Ridley follows Q. Goneril.] Gonorill begins l. 50 in Q¹. ^a. Editors include in l. 49. 51 Sir.] Separate line in Johnson, etc., Furness, Chambers. I love] From Ff. Q¹. ^a *I do love* Furness, Cam, Delius, Craig, etc. *I love* Ridley, Craig: A *I do love* words] Ff *word* Q¹. ^a *words* Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A *words* Furness, NCE, Alexander, Muir *word* Line 51 in F¹ is close-packed *the* being spelt *y* *words* may have been replaced by *word* in justifying. 52 and] Ff and Q¹. ^a or Ridley or Other eds. and 55 as] Ff as Q¹. ^a a Editors as found:] Ff *found*. Q¹. ^a *friend*, Editors *found*; or *found*, 58 (*aside*) Added by Pope. speak?] Ff *speake*? Q¹. ^a *doe*, Furness and Duthie remark that if we read *speak*, then *love* and *be* are imperatives; and if *do*, they are infinitives. Furness, like Schmidt, preferred F. Now "What shall x *do*?" is a common phrase; and it seems therefore more likely that a reporter should change *speak* in this present phrase into *do* than that a scribe or other should change *do* into *speak*. If Q is a reported text, which is hardly questionable, then *speak* may be accepted as the poet's word. Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *do*? Duthie *speake*? Furness, Kittredge, NCE, Alexander, Muir *speak*? 60 shadowy] From Ff. Q¹. ^a *shady* Ridley *shady* Furness, Cam, etc. *shadowy* 60, 61 and . . . rivers] From Ff. Q¹. ^a omit. Editors admit. 62 Albany's] From F⁴. Q³ F¹. ^a Albanies Q¹ Albaines F³ Albanie's issue] Q¹. ^a *issue*, Ff *issues* Furness, Cam, etc. *issue* NCE, Alexander, Muir *issues* 64 of] Ff of Q¹. ^a to Cam, Delius, etc. to Furness, NCE, Alexander, Muir of Cornwall?] Q¹ Cornwell, Speak.] From Q¹. ^a.

REGAN

I am made of that self metal as my sister, 65
 And prize me at her worth. In my true heart
 I find she names my very deed of love;
 Only she comes too short: that I profess
 Myself an enemy to all other joys
 Which the most precious square of sense possesses, 70
 And find I am alone felicitate
 In your dear Highness' love.

CORDELIA (*aside*) Then poor Cordelia!
 And yet not so, since I am sure my love's
 More ponderous than my tongue.

Ff omit. Duthie regards F as correct and Q's *speake* in this line as anticipating *speake* in l. 82 where Q omits it. But l. 64 is lame without the word and there is striking uniformity in the use of *speake* in ll. 58, 64, 82, 86. Omitted by Furness, Muir. Duthie omits. Admitted in Cam, Delius, etc. 65 I am . . . sister,] From Ff (F¹. ² *self-mettle* F². ⁴ *self-metal*) Q¹. ² *Sir I am made of the self same mettall that my sister is.* (Q² *self-same*) Duthie remarks that l. 65 anticipates language in u ii 130, 131, and that it expands the F text. Furness, Cam, etc. follow F. Ridley, Kittredge follow Q, dividing into two lines, ending *made . . . is*, (Kittredge *selfsame*) Chambers *Sir, I am made of that self metal as my sister*, (*Sir*, in separate line). 66 worth. In] From Ff. Q¹. ² *worth* in Editors follow F, except Ridley *worth*; in 67-69 I . . . joys] Divided as in Ff. Two lines in Q¹. ², ending *short, . . . ioyes*, Editors follow F. 68 comes too short:] From Ff (*short*.) Q¹. ² *came short*, Furness, Cam, Craig, Phelps, Craig: A, Muir *comes too short*: Delius *comes too short*,—Ridley *came short*; Chambers, Kittredge, NCE, Alexander follow F. 70 square of sense] For *square* Hanmer and Kinnear read *spirit* and Collier *sphere* For *precious square* Singer read *spacious sphere* and G. White and Keightley *spacious square* Moberley explained *square of sense* as "choicest estimate of sense"; Wright as "most delicately sensitive part of my nature"; (to which Onions adds as alternative, "feeling in its highest perfection"); and Craig as "sense absolute, sense in its perfection." Goneril's comparisons were associated with the objects of sense and sensibility; and Kittredge's comments seem particularly apt, that *square* here means 'criterion,' from use of the carpenter's square; and he explains *Which . . . possesses*, as "which the most delicate test of one's sensibility can claim as joys." possesses,] From Q¹. ². Ff *professes*, Duthie: KL, 165, 166 agrees with Verity that F's *professes* was an error arising from *professe* in l. 68. Duthie *possesses*, Cam, etc. *possesses*. Rowe, Furness *professes*, 71, 72 And . . . love.] Divided as in Ff. One line in Q¹. ². Editors divide as in Ff. 72 (*aside*) Added by Pope, whom eds. follow. 72-74 Then . . . tongue.] Two lines in Q¹. ², ending *sure . . . tongue*. 72 Cordelia!] Q¹ Cord. 74 ponderous] From Ff. Q¹. ² *richer* Furness, Cam, etc. *ponderous*. Craig, Phelps, Ridley, Kittredge *richer* Kittredge thinks *ponderous* inappropriate and *richer* preferable as *antonym* to *poor* Muir remarks that *ponderous* may be suggested by *metal*, l. 65; Cordelia being unable to produce golden words, but her heart has love of better and weightier metal.

LEAR

To thee and thine hereditary ever 75
 Remain this ample third of our fair kingdom,
 No less in space, validity and pleasure,
 Than that conferred on Goneril. Now, our joy,
 Although our last and least, to whose young love
 The vines of France and milk of Burgundy 80
 Strive to be interest, what can you say to draw
 A third more opulent than your sisters? Speak.

CORDELIA

Nothing, my lord.

LEAR

Nothing!

CORDELIA

Nothing. 85

LEAR

Nothing will come of nothing: speak again.

CORDELIA

Unhappy that I am, I cannot heave
 My heart into my mouth: I love your Majesty
 According to my bond; no more nor less.

75 To . . . ever] Flatter, 16, points out that Lear technically does not hear Cordelia's aside, so starts with a full line after her short one instead of completing it as in l. 72. 78 conferred] Ff *conferr'd* Q¹.² *confirm'd* Furness, Cam, etc. *conferr'd* Ridley *confirm'd* Goneril. Now,] Ff Gonerill. Now Q¹ Gonorill, but now Q² Gonorill; but now Furness, Cam, etc., follow F, some with dash Goneril.—Now, Ridley Goneril. But now, 79 our last and least,] From Ff (*least*;) Q¹.² *the last, not least* Q gives the normal form: see *J. Caesar* iii i 189; Tilley: L, 82; but this would naturally happen in a reported text. Furness and Bradley agreed with Grant White that *least* referred to Cordelia's small figure (*cf.* i i 195); and this would seem to confirm and Furness, NCE, Alexander, Muir follow F. Cam, Chambers, Ridley, Kittredge, Craig: A follow Q. Delius, Craig, Phelps *our last, not least*; to . . . love] From Ff. Q¹.² *in our deere loue*, Furness, Cam, etc. follow F. Ridley follows Q. 80, 81 The . . . interest,] Q¹.² omit. Editors admit, except Ridley who omits. 81 interest,] Ff *interest*. The full stop is a case of strong internal punctuation (see Alexander: SP). Furness, Cam, Chambers, NCE *interest'd*, Delius, Craig, Phelps, Craig: A, Alexander, Muir *interest'd*; Kittredge *interest*; 81, 82 what . . . Speak.] From Ff. Q¹.² end lines at *opulent . . . sisters*. (omitting *Speak*.) Editors follow F, except Ridley who follows Q but ends lines in *win . . . sisters?* 81 draw] Ff *draw* Q¹.² *win* Editors *draw* except Ridley *win* 82 *opulent*] F² *opulent* *Speak*.] Q¹.², Ridley omit. 84, 85 LEAR . . . Nothing.] Q¹.² omit. Editors admit. 86 Nothing will come] From Ff. Q¹.² *How, nothing can come* Furness, Cam, etc. follow F. Ridley *How? Nothing will come* Kittredge *Nothing can come* Nothing . . . nothing:] Common proverb: see Tilley: N, 285. 87-89] Verse in Ff. Prose in Q¹.². Editors verse. 89 no] Ff *no* Q¹.² *nor* Furness, etc. *no* Cam, Delius, Craig, Chambers, Phelps, Ridley *nor*

LEAR

How, how, Cordelia! mend your speech a little,
Lest you may mar your fortunes. 90

CORDELIA

Good my lord,

You have begot me, bred me, loved me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say 95
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty:
Sure, I shall never marry like my sisters,
To love my father all. 100

LEAR

But goes thy heart with this?

CORDELIA

Ay, my good lord.

LEAR

So young, and so untender?

CORDELIA

So young, my lord, and true.

LEAR

Let it be so; thy truth then be thy dow'r:
For, by the sacred radiance of the sun, 105
The mysteries of Hecate, and the night;
By all the operation of the orbs
From whom we do exist and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood, 110
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,

90 How, how, Cordelia!] From Ff. Q¹ *Goe to, goe to,* Q² *Go too, go too,* Furness, Cam, etc. follow F. Ridley *Go to, go to,* 91 you] Ff *you* Q¹ *it* Furness, Delius, Craig, NCE, Phelps, Craig: A, Muir *you* Cam, Chambers, Ridley, Kittredge *it* 92 I] Placed as by Pope. Begins l. 93 in Q¹.² Ff. Editors follow Pope. 95-99 Why . . . sisters,] Divided as in Ff. Q¹.² end lines in *all, . . . hand . . . him, . . . neuer* Editors divide as in F. 96 Haply,] From Q¹.² F² *Happely* F³⁻⁴ *Happily* Furness, Cam, etc. *Haply*, Muir *Happily*, 99, 100 marry . . . all.] Arranged as by Pope. One line in Q¹.² (Q¹ *Mary*) Editors follow Pope. 100 To . . . all.] Ff omit. Editors admit. 101 thy . . . this?] From Ff. Q¹.² *this with thy heart?* Furness, Cam, etc. follow F. Ridley follows Q. Ay, . . . lord.] Ff *I my good Lord*. Q¹.² *I good my Lord*. Furness, Delius, etc. *Ay, my good lord*. Cam, Craig, Chambers, Phelps, Ridley, Kittredge *Ay, good my lord*. 104 Let] Ff *Let* Q¹.² *Well let* Editors *Let* except Ridley *Well, let* 106 mysteries] From F³⁻⁴. F¹ *miseries* Q¹.² *mistresse* Editors *mysteries* Duthie *misteries* night;] Ff *night*: Q¹.² *might*, Editors *night, or night*; 112 ever. The] From Ff. Q¹.² *euer, the* Editors *ever. The*

Or he that makes his generation messes
 To gorge his appetite, shall to my bosom
 Be as well neighboured, pitied and relieved, 115
 As thou my sometime daughter.

KENT

Good my liege,—

LEAR

Peace, Kent!
 Come not between the dragon and his wrath.
 I loved her most, and thought to set my rest
 On her kind nursery. Hence, and avoid my sight! 120
 So be my grave my peace, as here I give
 Her father's heart from her! Call France. Who stirs?
 Call Burgundy. Cornwall and Albany,
 With my two daughters' dow'rs digest the third:
 Let pride, which she calls plainness, marry her. 125
 I do invest you jointly with my power,
 Pre-eminence and all the large effects
 That troop with majesty. Ourself, by monthly course,
 With reservation of an hundred knights
 By you to be sustained, shall our abode 130
 Make with you by due turn. Only we shall retain
 The name and all th' addition to a king;
 The sway, revenue, execution of the rest,

113-115 generation . . . relieved,] From Ff. Q¹. ²:

generation

Messes to gorge his appetite

Shall bee as well neighbour'd, pittied and relieved,

Editors follow F, except Ridley who adopts Q's text, ending lines in *generation* . . . *be* . . . *reliev'd*, 113 *generation* messes] The Scythians were traditionally cannibals: see Holland's *Pliny*, Bk. vii, Ch. ii, vol. i, p. 153. *generation*=offspring and *messes*=meals. 116 *liege,—*] Q¹. ² Ff *Liege*. Rowe's dash, generally adopted. Chambers *liege!* 117, 118 *Peace, . . . wrath.*] Divided as in Ff. One line in Q¹. ². Editors follow F. 119 *set my rest*] A very common phrase used in the game of *Primero* meaning to stand upon the cards in hand, to stake all on them. Nares, 737, gives many references. 122 *Call . . . stirs?*] Q¹. ² Ff *call France, who stirres?* (F². ⁴ *stirs?*) 124 *dow'rs*] Ff *Dowres*, Q¹. ² *dower* Editors *dowers* the] Ff *the* Q¹. ² *this* Furness, Delius, Craig, Phelps, NCE, Muir *the* Cam, Chambers, Ridley, Kittredge, Craig: A, Alexander *this* 125 *plainness.*] This is Lear's version of Cordelia's statement in l. 109. Cordelia does not exactly refer to *plainness*. 126 *with*] Ff *with* Q¹. ² *in* Furness, Cam, etc. *with* Ridley, Kittredge, Craig: A *in* 131 *turn.*] Ff *turne*, Q¹. ² *turnes*, Furness, Delius, etc. *turn*. Cam, Chambers, Kittredge *turns*. Ridley *turns*; shall] Ff *shall* Q¹. ² *still* Cam, Chambers, Ridley, Kittredge, Craig: A *still* Furness, Delius, Craig, Phelps, NCE, Alexander, Muir *shall* 132, 133 *The . . . rest.*] Divided as in Q¹. ². Ff end lines in *Sway*, . . . *rest*, Furness, Cam, etc. end as in Q. Kittredge, Duthie, Muir end in

Thy safety being the motive.

LEAR

Out of my sight!

KENT

See better, Lear, and let me still remain
The true blank of thine eye.

155

LEAR

Now, by Apollo,—

KENT

Now, by Apollo, King,

Thou swear'st thy gods in vain.

LEAR

O, vassal! Miscreant!

Laying his hand on his sword.

ALBANY, CORNWALL

Dear sir, forbear.

KENT

Do!

Kill thy physician, and thy fee bestow
Upon the foul disease. Revoke thy gift;
Or, whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

160

LEAR

Hear me, recreant!

On thine allegiance, hear me!

Furness, etc. *thine* Cam, Ridley *thy* nor] Q¹.² *nor* Ff *nere* or *neer* Furness, etc. *nor* Delius *ne'er* 153 the] Ff omit. Furness, Cam, etc. *the* NCE, Alexander, Muir omit *the* 156 LEAR] F¹ Kear. Apollo,—] F¹ Apollo, F²⁻⁴ Apollo. Q¹ Appollo, Q² Apollo— Editors *Apollo*— or *Apollo*,— KENT] F¹ Lent. 156, 157 Now . . . vain.] One line in Q¹.² 157 O, . . . Miscreant!] Ff *O Vassall! Miscreant*. Q¹.² *Vassall, recreant*. Q here anticipates a word in l. 163. Editors follow F except Ridley *Vassall! recreant!* 158 ALBANY, CORNWALL . . . forbear.] Q¹.² omit. Editors admit. 159 Do!] Q¹.² *Doe*, Ff omit. This could, as Duthie says, be an actor's interjection in Q; but it functions as linking up Kent's statement with the previous speech, and is probably genuine, although Q omitted l. 158. Steevens, etc., Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A, Alexander admit as separate line. Furness, NCE, Muir omit. 160-163] Divided as in Ff. Q¹.² end lines in *Physicion*, . . . *disease*, . . . *clamour* . . . *euill*. Editors divide as in F. 160 thy] Ff *thy* Q¹.² *the* Cam, etc. *the* Furness, NCE, Muir *thy* 161 Revoke thy gift:] F¹.² *reuoque thy guift*, (F³ *gift*.) F³⁻⁴ *revoke the gift*, Q¹.² *Reuoque thy doome*. Here Q reverts to l. 145, alluding to Lear's judgement; F alludes to the practical issue, the withdrawal of the gifts of territory. Furness, Delius, etc., follow F. Cam, Chambers, Ridley, Craig: A follow Q. 163, 164 Hear . . . me!] One line in Q¹.² Ff. Arranged as by Capell. This arrangement makes l. 164 a short line, providing a pause for effect (to which Flatler, 32, 33, alludes) before Lear passes sentence on Kent. Editors divide as in Capell. 163 recreant!] Q¹.² omit. Editors admit, except Ridley. 164 *thine*] From Ff. Q¹.² *thy* Furness, Delius, etc. *thine* Cam, Ridley *thy*

That thou hast sought to make us break our vow, 165
 Which we durst never yet, and with strained pride
 To come betwixt our sentence and our power,
 Which nor our nature nor our place can bear,
 Our potency made good, take thy reward.
 Five days we do allot thee for provision 170
 To shield thee from disasters of the world,
 And on the sixth to turn thy hated back
 Upon our kingdom: if on the tenth day following
 Thy banished trunk be found in our dominions,
 The moment is thy death. Away! By Jupiter, 175
 This shall not be revoked.

KENT

Fare thee well, King: sith thus thou wilt appear,
 Freedom lives hence, and banishment is here.
 (To Cordelia) The gods to their dear shelter take thee, maid,
 That justly think'st and hast most rightly said! 180
 (To Regan and Goneril) And your large speeches may your deeds
 That good effects may spring from words of love. [approve,

165 That] Ff *That* (=Because). Q¹.² *Since* Cam, Delius, etc. *Since* Furness, NCE, Alexander, Muir *That* vow,] Q¹.⁴ *vow*, Ff *vowes*, or *vows*, See note to l. 167 *sentence* Furness, Cam, etc. *vow*, Craig, Phelps *vow*,— Kittredge *vow*— NCE, Muir *vows*, Alexander *vows*— 166 strained] From Ff. Q¹.² *strained* Furness, Cam, Delius, etc. *strain'd* Ridley *stray'd* 167 betwixt] From Ff. Q¹.² *betweene* Furness, Delius, etc. *betwixt* Cam, Chambers, Ridley, Kittredge *between* sentence] F¹ *sentences* Duthie: KL, 167, points out that so far Lear has made only one formal vow (which is the 'sentence') and that is disowning Cordelia in ll. 104-12. *vow* and *sentence* as in Q are therefore correct. Editors *sentence* 169 Our . . . good,]=In the effective exercise of our kingly power, 170 Five] From Ff. Q¹.² *Four* Furness, Cam, Delius, etc. *Five* Ridley *Four* 171 disasters] From Ff. Q¹.² *diseases* Either word makes sense in the older meanings of *disasters*=mischances; and *diseases*=vexations, troubles; but the occurrence of *disease* in l. 161 may have fixed the word in a reporter's mind. Furness, Cam, Chambers, Craig, Phelps, Ridley, Kittredge, Craig: A *diseases* Delius, NCE, Alexander, Muir *disasters* 172 sixth] F¹⁻² *sixt* F⁴ *sixth* Q¹.² *fift* Furness, Cam, etc. *sixth* Ridley *fifth* 173 tenth] Daniel, 77, suggests *se'nth* (i.e., seventh). Editors *tenth* 177 Fare] From Ff. Q¹.² *Why fare* Furness, Cam, etc. *Fare* Ridley *Why, fare* sith thus] From Ff. Q¹ *since* thus Q² *since* Furness, Cam, etc. *sith* thus Delius, Ridley, Kittredge *since* thus or *Since* thus 178 Freedom] From Ff. Q¹.² *Friendship* Furness, Cam, etc. *Freedom* Ridley *Friendship* 179 (To Cordelia)] Added by Hammer, generally adopted (Furness in footnote). dear shelter] From Ff. Q¹.² *protection* Furness, Cam, etc. follow F. Ridley follows Q. thee,] F⁴ *thee*, F¹⁻² *thee* Q¹.² the Editors *thee*, 180 justly . . . hast . . . rightly] From Ff. Q¹.² *rightly* . . . *hath* . . . *justly* Furness, Cam, etc. follow F. Ridley *rightly* . . . *hast* . . . *justly* think'st] F¹⁻² *think'st*, Q¹ F⁴ *thinks* Q² *thinks* Furness, Cam, etc. *think'st* or *think'st*, Chambers *thinkest*, Ridley *thinks* 181 (To . . . Goneril)] Added by Hammer.

Thus Kent, O Princes, bids you all adieu;
He'll shape his old course in a country new. *Exit.*

Flourish. Enter Gloucester, with France and Burgundy, Attendants.

GLOUCESTER

Here's France and Burgundy, my noble lord. 185

LEAR

My lord of Burgundy,
We first address toward you, who with this King
Hath rivalled for our daughter: what, in the least,
Will you require in present dower with her,
Or cease your quest of love?

BURGUNDY

Most royal Majesty, 190

I crave no more than hath your Highness offered,
Nor will you tender less.

LEAR

Right noble Burgundy,
When she was dear to us, we did hold her so;
But now her price is fallen. Sir, there she stands:
If aught within that little seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your Grace,
She's there, and she is yours.

195

BURGUNDY

I know no answer.

LEAR

Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate, 200

Editors admit (Furness in footnote). 183, 184 Thus . . . new.] Echoes II. 793, 794 of Peele's *Alcazar* (Mal. Soc. Reprint), end of II iv:

*Saint George for England, and Irelande nowe adue,
For here Tom Stukley shapes his course anue.*

184 *Exit.*] Q¹.² omit. *Flourish.*] Q¹.² F²⁻⁴ omit. Editors admit. *Enter . . . Attendants.*] From Ff. Q¹.² Enter France and Burgundy with Gloucester. (Q¹ Burgundie . . . Gloster.) 185 GLOUCESTER] Ff Cor. Editors prefix Gloucester. 186-196 My . . . pieced,] Arranged as in Ff. Q¹.² end lines in you, . . . daughter, . . . present . . . loue? . . . what . . . lesse? . . . vs, . . . fallen, . . . little . . . peec'st, Editors divide lines as in F. 186 lord] Q¹ L. of] Q² or Burgundy.] F¹ Bugundie, 187 toward] From Ff. Q¹.² towards Furness, Delius, etc. toward Cam, Chambers, Ridley towards this] Ff this Q¹.² a Furness, Cam, etc. this Ridley a 190 Most] Q¹.² omit. Ridley omits. 191 hath] F¹.² hath Q¹.² F³.⁴ what Furness, Delius, Craig, Chambers, Phelps, Kittredge, Alexander, Muir hath Cam, Ridley, NCE, Craig: A what 197 more,] Ff more Q¹.² else Furness, Cam, etc. more, Ridley else, 199 Will] Ff Will Q¹ Sir will Q² Sir, will Furness, Cam, etc. Will Ridley Sir, will 200 new-adopted] Pope added hyphen and many editors follow. Cam, Ridley, Kittredge omit hyphen.

Dowered with our curse and strangered with our oath,
Take her or leave her?

BURGUNDY Pardon me, royal sir;
Election makes not up on such conditions.

LEAR

Then leave her, sir; for, by the pow'r that made me,
I tell you all her wealth. (*To France*) For you, great King, 205
I would not from your love make such a stray
To match you where I hate; therefore beseech you
T' avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost t' acknowledge hers.

FRANCE This is most strange, 210
That she whom even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence 215
Must be of such unnatural degree
That monsters it, or your fore-vouched affection
Fall into taint: which to believe of her
Must be a faith that reason without miracle
Should never plant in me.

201 Dowered] F¹ *Dow'r'd* F²⁻⁴ *Dow'r'd* Q¹. ^a *Couered* Q is doubtless a misreading of script: some forms of capitals D and C were similar. Furness, Cam, etc. *Dower'd* Ridley *Cover'd* Kittredge *Dow'r'd* 202 Take . . . her?] Based on common phrase: see Tilley: T, 28. 202, 203 Pardon . . . conditions.] Q¹. ^a end lines in *vp* . . . conditions. 203 on] Q¹. ^a *On* Ff in Cam, Delius, etc. on Furness, NCE, Alexander, Muir in Duthie on 205 (*To France*) Added by Pope, whom editors follow. 208 T'] Q¹. ^a *To* Furness, Kittredge, NCE, Alexander, Muir T' Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *To* 210 t'] Q¹. ^a *to* Editors as in l. 208. 210-216 This . . . degree] Arranged as in Ff. Six lines in Q¹. ^a, ending now . . . praise, . . . dearest, . . . thing, . . . favour, . . . degree, Editors divide as in F. 211 she whom] From F¹, Q¹ *she*, that Q¹ *she* that F²⁻⁴ *she* who or *she*, who Furness, Delius, Craig, Chambers, Phelps *she*, who Cam, Ridley, Craig: A *she*, that Kittredge *she* that NCE, Alexander, Muir *she* whom Confusion of *who* and *whom* was not uncommon. best] F¹ omits. Editors admit. 213 The best, the] From Ff. Q¹. ^a *most best*, most Furness, Craig, etc. follow F. Cam, Delius, Chambers, Ridley, Kittredge, Craig: A, Muir follow Q. (It would seem from his footnote that Muir intended to follow F.) 217 monsters]=makes it monstrous. your . . . affection] From Ff. Q¹. ^a *you* for *voucht* affections Editors follow F (Ridley affections) 218 Fall] Q¹. ^a *Falne* Ff *Fall* Furness, Cam, Ridley, Kittredge, Craig: A *Fall'n* Delius, Craig, Phelps, Alexander, Muir *Fall* NCE, Chambers *Fallen*. The construction *Must* . . . or means that *must* is to be understood before *Fall*, i.e. *must* fall. *Fall into taint*=be discredited as unsound. Duthie thinks *Falne* more natural and so reads. 220 Should] From Ff. Q¹. ^a *Could*

CORDELIA I yet beseech your Majesty,— 220

If for I want that glib and oily art
To speak and purpose not, since what I well intend,
I'll do't before I speak,—that you make known
It is no vicious blot, murder, or foulness,
No unchaste action, or dishonoured step 225
That hath deprived me of your grace and favour;
But even for want of that for which I am richer,
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.

LEAR Better thou 230
Hadst not been born than not t' have pleased me better.

FRANCE

Is it but this? a tardiness in nature
Which often leaves the history unspoke
That it intends to do? My lord of Burgundy,

Furness, Kittredge, etc. *Should* Cam, Delius, Craig, Phelps, Ridley *Could* plant] Q^a *plaint* Editors *plant* I yet] From Q¹. ^a Ff. Editors *I yet* Duthie *I yet* Walker: TP, 53, considers that this opening is more an actor's trick than a writer's. Such elaborations of the sense are common in reported texts; and Q^a F¹ would unsuspectingly carry over the phrase from Q¹. Nevertheless, as Q¹ F¹ coincide, editors admit these words. 220-223 Majesty,—... speak,—] F¹ *Maiesty*. . . *speake*, Q¹. ^a F²⁻⁴ end with commas. Our dashes replace Theobald's brackets. Editors here adopt dashes or brackets except Chambers *majesty*, . . . *not*—... *speak*— Kittredge *Majesty*, . . . *speak*— Duthie *Maiesty*, . . . *speake*, 222 well] Q¹. ^a *well* Ff *will* Editors *well* 223 make known] From Ff. Q¹. ^a *may know* Editors follow F. 224 murder, or] From Ff. Q¹ *murder* or Q² *murder*, or Grant White and others objected to *murther*, or and Collier conj. *nor other* Furness considered emendation essential and Dyce and others thought Q F text suspicious. Various emendations, including Keightley's *misdeed*, or, have not survived. Cordelia's statement refers back to France's terms "a thing so monstrous . . . offence . . . of such unnatural degree" cf. ll. 214, 216; and she mentions the worst crimes of that sort, murder, and foulness (=moral turpitude). Collier, Furness, Craig, Phelps *nor other* Cam, Delius, etc. *murder*, or Kittredge *murther*, or Muir *murther* or 225 unchaste] From Ff. Q¹. ^a *uncleane* Furness, Cam, etc. *unchaste* Ridley *unclean* 227 richer,] From Ff. Q¹. ^a *rich*, Furness, Cam, etc. *richer*, or *richer*— Ridley *rich*, 229 That] From Ff. Q¹. ^a *As* Furness, Delius, etc. *That* Cam, Chambers, Ridley, Kittredge *As* 230 Better] From Ff. Q¹. ^a *Goe to*, *goe to*, *better* Furness, Cam, etc. *Better* Ridley *Go to*, *go to*, *Better* 230, 231 Better . . . better.] Divided as by Pope. In Ff lines end in *had'st*, (or *hadst*) . . . *better*.; in Q¹. ^a *borne*, . . . *better*. (Comma after F¹'s *had'st* is apostrophe from *t* in line below: see next note.) Editors follow Pope. 231 t'] F¹ t] Q¹. ^a *to* F²⁻⁴ t' Cam, Delius, etc. *to* Furness, Kittredge, NCE, Alexander, Muir 't 232 but this?] From Ff. Q¹. ^a *no more but this*, Furness, Cam, etc. follow F. Ridley follows Q. 233 Which] From Ff. Q¹. ^a *That* Furness, Cam, etc. *Which* Ridley *That* 233-236 Which . . . stands] Divided as in Ff. Three lines in

What say you to the lady? Love's not love 235
 When it is mingled with regards that stands
 Aloof from th' entire point. Will you have her?
 She is herself a dowry.

BURGUNDY Royal King,
 Give but that portion which yourself proposed,
 And here I take Cordelia by the hand, 240
 Duchess of Burgundy.

LEAR
 Nothing: I have sworn; I am firm.

BURGUNDY
 I am sorry then you have so lost a father
 That you must lose a husband.

CORDELIA Peace be with Burgundy!
 Since that respects of fortune are his love, 245
 I shall not be his wife.

FRANCE
 Fairest Cordelia, that art most rich being poor,
 Most choice forsaken, and most loved despised,
 Thee and thy virtues here I seize upon:

Q¹.², ending *do*, . . . *Lady?* . . . *stands* Editors divide as in F. 234 to *do*?] Ff to *do*: or to *doe*; Q¹.² to *do*, Pope, Furness, Cam, etc. to *do*? Alexander to *do*! Duthie to *do*: Walker: TP, 53, suspects this of being an actor's amplification: see note to l. 220 *I yet* 235 *Love's*] From Ff. Q¹.² *Love is* Furness, Cam, etc. *Love's* Craig, Phelps, Ridley *Love is* 236 regards that stands] Ff *regards*, *that stands* Q¹.² *respects that stands* Cam, Delius, Craig, Chambers, Phelps, Craig: A, Muir *regards that stand* Furness, Kittredge, NCE, Alexander *regards that stands* Ridley *respects that stands* 237 *th'*] Q¹.² *the* Many editors supply the missing vowel in such elisions. These cases are not further recorded in footnotes to this text. point. Will] From Steevens. Q³ Ff *point*, *will* Q¹ *point wil* Editors follow Steevens. 238 a dowry.] From Ff. Q¹ and *dowre*. Q³ and *dower*. Furness, Cam, etc. a dowry, Ridley and *dower*. 238-241 Royal . . . Burgundy.] Divided as in Ff. Q¹ ends in three lines *portion* . . . Cordelia . . . Burgundie;; Q³ in *portion* . . . *take* . . . Burgundy. Editors divide as in F. 238 King.] From Ff. Q¹ Lear, Q³ Lear, Furness, Cam, etc. *Lear*, Delius, NCE, Alexander, Muir *king*, (or *King*.) 242 I am firm.] Q¹.² omit. Editors admit. 244-246 Peace . . . wife.] Divided as in Ff. Two lines in Q¹.², ending *respects* . . . *wife*. Editors divide as in F. 245 respects of fortune] From Q¹.². Ff *respect and Fortunes* Furness, who follows Q, regards F as a case of hendiadys of which several examples occur in this play. He thinks that *respects* has here the same meaning as *regards* in l. 236. Duthie, who follows F, suggests that a transmitter of Q text has in l. 245 recollected the content of l. 236 where he used *respects* as meaning 'considerations'; and has used it here again in the same sense. He adds that F's *respect* in l. 245 means "deferential regard or esteem." But Burgundy has spoken *only* of Cordelia's marriage portion; that is 'fortune'; and to that Cordelia replies in Q's *respects of fortune* meaning in fact 'considerations of dower.' (See Schmidt sub *Respect*, para. 3, for this meaning of *respect*.)

Be it lawful I take up what's cast away. 250
 Gods, gods! 'tis strange that from their cold'st neglect
 My love should kindle to inflamed respect.
 Thy dow'rless daughter, King, thrown to my chance,
 Is Queen of us, of ours, and our fair France:
 Not all the dukes of wat'rish Burgundy 255
 Can buy this unprized precious maid of me.
 Bid them farewell, Cordelia, though unkind:
 Thou lovest here, a better where to find.

LEAR

Thou hast her, France: let her be thine, for we
 Have no such daughter, nor shall ever see | 260
 That face of hers again. Therefore be gone
 Without our grace, our love, our benison.
 Come, noble Burgundy.

*Flourish. Exeunt Lear, Burgundy, Cornwall, Albany, Gloucester,
 and Attendants.*

FRANCE

Bid farewell to your sisters.

CORDELIA

The jewels of our father, with washed eyes 265
 Cordelia leaves you: I know you what you are;
 And, like a sister, am most loath to call
 Your faults as they are named. Love well our father:
 To your professéd bosoms I commit him;

F's respect and Fortunes is inapposite; and Q therefore seems preferable. Furness, Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A. Alexander follow Q. NCE, Duthie, Muir follow F. 253 my] Ff my Q¹. ² thy Editors my 255 of] Ff of Q¹. ² in Furness, Cam, etc. of Ridley, Kittredge in 256 Can] Ff Can Q¹. ² Shall Furness, Cam, etc. Can Delius, Craig, Phelps, Ridley, Craig: A Shall 257, 258 unkind: Thou] Ff vnkinde, Thou Q¹. ² unkind Thou Cam, etc. unkind: Thou Furness unkind Thou Kittredge unkind. Thou Chambers, NCE, Alexander unkind; Thou 259, 260 for . . . see] Divided as in Ff. One line in Q¹. ². Editors divide as in F. 261 again. Therefore] Q¹. ² Ff againe, therefore (Q¹ F¹ therfore) Capell added dashes showing that Therefore . . . benison. was addressed to Cordelia. Furness, Delius do likewise. Cam, Chambers, Ridley, Kittredge again. Therefore Furness again.—Therefore Delius again:—therefore, Craig, Phelps again, therefore Craig: A, Muir again; therefore NCE again.—[To Cor.] Therefore Alexander again. [To Cordelia] Therefore Duthie againe, therefore 263 Flourish.] Q¹. ² omit. Editors admit. Exeunt . . . Attendants.] From Capell. Q¹. ² Exit Lear and Burgundie. Ff Exeunt. Delius, Craig, etc., and Duthie follow Capell. Furness, Cam, Ridley, NCE Exeunt all but France, Goneril, Regan, and Cordelia. 265-268 The . . . father:] Divided as in Ff. Q¹. ² and lines in father, . . . are, . . . faults . . . Father, Editors divide as in F. 268 Love] Ff Loue Q¹. ² vse Cam, Craig, etc. Use Furness, Delius, Chambers,

But yet, alas, stood I within his grace,
I would prefer him to a better place.
So farewell to you both. 270

REGAN

Prescribe not us our duty.

GONERIL

Let your study
Be to content your lord, who hath received you
At fortune's aims. You have obedience scanted,
And well are worth the want that you have wanted. 275

CORDELIA

Time shall unfold what plighted cunning hides,
Who covers faults, at last with shame derides:
Well may you prosper!

FRANCE

Come, my fair Cordelia.

Exeunt France and Cordelia.

GONERIL Sister, it is not little I have to say of what most nearly
appertains to us both. I think our father will hence to-night. 280

REGAN That's most certain, and with you; next month with us.

NCE, Alexander, Muir *Love* 273 REGAN . . . GONERIL] Ff prefix for Regan . . . Goneril. Q¹.² Gonorill. . . Regan. Cam, etc. follow F. Kittredge as Q. duty.] Ff *dutie*. or *duty*. Q¹ *duties*? Q² *duties*. Cam, Craig, etc. *duties*. Furness, Delius, NCE, Alexander, Muir *duty*. Chambers *duty*! 273-275 Let . . . scanted,] Divided as in Ff. Q¹.² end in *Lord*, . . . *almes*, . . . *scanted*, Editors divide as in F. 276 the want] From Ff. Q¹.² *the worth* Many earlier emendations in the line are recorded in Furness, 38. The meaning is "You deserve the same lack of affection in your husband as you have been deficient in towards your father." Editors *the want* 277 plighted] From Ff. Q¹.² *pleated* Both Q and F mean the same thing: folded. Nares and Wright quote *Faerie Queene* ii iii 26, "Purled upon with many a folded plight." *plighted cunning* is involved cunning. Pope, etc., Cam *plaited* Furness, Delius, Craig, etc. *plighted* Chambers, Ridley *pleated* 277, 278 hides, . . . derides:] From Ff. Q¹.² *hides*, *Who covers faults*, *at last shame them derides*: The question is whether *Who* refers to *time*, in which case the comma after *hides* is to be preserved; or to people in general, meaning *Those who* in which case l. 278 is aphoristic and a colon after *hides* is appropriate. Schmidt was of the former opinion and held that *faults* is the object of both *covers* and *derides* (in which Duthie concurs). Dyce and Furness favoured the latter view. Editors read *derides*. Those following Q punctuate and read as follows: Furness, Delius, Craig: A *hides*; . . . *cover* Cam *hides*: . . . *cover* Craig, NCE *hides*; . . . *covers* Ridley *hides*, . . . *covers* Chambers, Kittredge *hides*. . . *cover* Those following F: Alexander *hides*, . . . *covers* . . . *derides*. Phelps, Muir *hides*; . . . *covers* . . . *derides*. Duthie *hides*, . . . *couers* . . . *derides*: 279 my] Q¹.² *omit*. Ridley omits. *Exeunt* . . . *Cordelia*.] From F¹.² Q¹.² F¹.² Exit France and Cor. (Q¹.² Cord.) 280, 281 Sister, . . . to-night.] Prose in Capell. Q¹.² Ff end in *y*, . . . *both*, . . . *to night*. Prose in editors' texts. 280 not little] From Ff. ² *not a little* Furness, Delius, etc. *not little* Cam, Chambers, Ridley

GENERIL You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgement he hath now cast 285 her off appears too grossly.

REGAN 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

GENERIL The best and soundest of his time hath been but rash; then must we look from his age to receive not alone the imper- 290 fections of long-engrafted condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

REGAN Such unconstant starts are we like to have from him as this of Kent's banishment.

GENERIL There is further compliment of leave-taking between 295 France and him. Pray you, let us hit together: if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

REGAN We shall further think of it.

GENERIL We must do something, and i' th' heat. *Exeunt.* 300

SCENE II. THE EARL OF GLOUCESTER'S CASTLE.

Enter Edmund, with a letter.

EDMUND

Thou, Nature, art my goddess; to thy law

not a little 284 hath not been] From Q¹. ^a Ff *hath beene* Editors follow Q, including Duthie. 286 grossly.] Ff *grossely*. Q¹. ^a *grosse*. Furness, Cam, etc. grossly. Ridley *gross*. 290 from . . . receive] Ff *from his age, to receive* Q¹. ^a *to receive from his age*, Cam, Delius, etc. follow Q. Furness, NCE, Alexander, Muir follow F. 290, 291 imperfections] From Ff. Q¹. ^a *imperfection* Furness, Cam, etc. *imperfections* Ridley *imperfection* 291 long-engrafted] F^a. ^a *long ingrafted* Q¹. ^a *long ingrafted* Cam, Chambers, Ridley follow Q. Furness, Kittredge *long-ingrafted* Delius, Craig, Phelps, NCE, Craig: A, Alexander, Muir *long-engrafted* 291 the] Q¹. ^a omit. Furness, Cam, etc. the Ridley omits. 293 starts] Q^a *stars* 295 compliment] From Johnson. Q¹. ^a Ff *complement* Editors *compliment* 296 Pray . . . hit] Ff *pray you let vs sit* Q¹. ^a *pray lets hit* Furness, Delius, etc. *Pray you, let us hit* Cam, Chambers, Kittredge, NCE, Craig: A *Pray you, let's hit* Ridley *Pray let's hit* Duthie *pray you let vs hit* 297 disposition] From Ff. Q¹. ^a *dispositions* Cam, Craig, Chambers, Phelps, Ridley, Kittredge follow Q. Furness, Delius, NCE, Craig: A, Alexander, Muir follow F. 299 of it.] Ff *of it*. Q¹. ^a *on't*. Cam, Craig, etc. *on't* Furness, Delius, NCE, Alexander, Muir *of it* 300 i' th'] Ff *i' th'* Q¹. ^a *it'h* SCENE II.] Ff *Scena Secunda*. Q¹. ^a omit. THE . . . CASTLE.] Added by Cam after Pope. (Adams: The upper stage or "Chamber".) Some editors follow Capell: A Hall in the Earl of Gloster's Castle. *Enter . . . letter.*] From Theobald. Q¹. ^a *Enter Bastard Solus*. Ff *Enter Bastard*. The speech-prefixes in F¹ in this Scene are: Bast., Edm.; Glo. Glou.; Edg. In Q¹: Bast., Ba.; Glost.; Edgar, Edg. 1-26 Thou . . . news?] Verse divided

My services are bound. Wherefore should I
 Stand in the plague of custom, and permit
 The curiosity of nations to deprive me,
 For that I am some twelve or fourteen moonshines 5
 Lag of a brother? Why bastard? Wherefore base?
 When my dimensions are as well compact,
 My mind as generous and my shape as true,
 As honest madam's issue? Why brand they us
 With base? With baseness? Bastardy? Base, base? 10
 Who in the lusty stealth of nature take
 More composition and fierce quality
 Than doth, within a dull, stale, tired bed,
 Go to th' creating a whole tribe of fops
 Got 'tween asleep and wake? Well then, 15
 Legitimate Edgar, I must have your land:
 Our father's love is to the bastard Edmund
 As to th' legitimate: fine word, 'legitimate'!
 Well, my legitimate, if this letter speed
 And my invention thrive, Edmund the base 20
 Shall top th' legitimate. I grow: I prosper!
 Now, gods, stand up for bastards!

as in Ff. Prose in Q¹.^a Editors divide lines as in F. R. G. Bald in RES 1935, 337-49, traces the connexion between Renaissance Free-thought and Edmund. Edmund's 'nature,' he remarks, is a disruptive force, the antithesis of order and degree. His conception of nature implies a savage primitivism. See also Danby, 31, 32. 4 curiosity]=fastidiousness. Thirlby conj., Theobald *curties* deprive]=disinherit. 6 Why . . . base?] Warner G. Rice thought this soliloquy probably indebted to Ortensio Landi's *Paradosi*, and other suggestions of indebtedness involve Montaigne and others; but the ideas expressed on bastardy were common: the current proverb was that the good bastard is by chance; the bad, by nature. See Tilley: B, 104. 7 dimensions] From Ff. Q¹.^a *dementions* 10 With . . . base?] Ff *With Base? With baseness Bastardy? Base, Base?* (F¹ *basenes Barstadie?*) Q¹.^a *with base, base bastardie?* Furness, etc. follow F. Ridley as Q. (Stops differ.) 13 dull, stale] Ff *dull stale* Q¹.^a *stale dull* Furness, Cam, etc. follow F. Ridley follows Q. *tired*] Ff *tyred* Q¹ *lyed* Q³ *lied* Editors *tired* 14 th' creating] From Ff. Q¹.^a *the creating of* Cam, Delius, Craig, Chambers, Phelps, Ridley, NCE, Craig: A *the creating* Furness, Kittredge, Alexander, Muir *th' creating* 15 asleep] Q¹ Ff *a sleep, or a sleepe*, Q³ *sleepe* Furness, Cam, etc. *asleep* Ridley *a sleep* then,] Ff *then*, Q¹.^a *the* Editors *then*, 18 fine . . . 'legitimate'!] Ff *fine word: Legitimate*. Q¹.^a omit. Editors admit. 21 top th'] Q¹.^a *tooth'* F¹.^a *to' th'* F².^a *to th'* Thomas Edwards (*Canons of criticism*, 1765, p. 221) conjectured *top the* and Capell adopted it, pointing out the opposition of *top* to *base* and its connexion with *grow*. Duthie, in adopting *top* follows Greg in suggesting that the tail of *p* in Q's MS. copy may have been obscured and *p* read as *o*. Duthie: KL, 366-68, cites in support l. 122 of this Scene where F correctly has *Pat* and Q has *out* (*o* for *p* and *u* for open *a*). *to* is a possible reading,

Enter Gloucester.

GLOUCESTER

Kent banished thus! and France in choler parted!
 And the King gone to-night! prescribed his pow'r!
 Confined to exhibition! All this done
 Upon the gad! Edmund, how now! what news?

25

EDMUND

So please your lordship, none.

Putting up the letter.

GLOUCESTER

Why so earnestly seek you to put up that letter?

EDMUND

I know no news, my lord.

GLOUCESTER

What paper were you reading?

30

EDMUND

Nothing, my lord.

GLOUCESTER No? What needed then that terrible dispatch of it into your pocket? The quality of nothing hath not such need to hide itself. Let's see: come, if it be nothing, I shall not need spectacles.

35

EDMUND

I beseech you, sir, pardon me: it is a letter from my brother that I have not all o'er-read; and for so much as I have perused, I find it not fit for your o'er-looking.

meaning 'against'—Edmund shall proceed against the legitimate Edgar; but, as Duthie remarks, the conditional "if this letter" in l. 19 does not suit such a reading. Kellner, 105, objects to *top* and supports Pope's *be*, showing that *be* might be misread as *to*: *be* is a possible reading, though weak, but is devoid of the appropriateness noticed by Capell in the case of *top* Furness, Cam, etc., Duthie *top th'* or *top the* Delius, Craig: *A to the* On Tucker Brooke's emendation *taw th'* see Kökeritz, 182: the reading seems impossible. 24 *prescrib'd*] Q¹ *subscrib'd* Q³ *subscrib'd* Ff *Prescrib'd* Johnson defined *subscribe* as to transfer by signing . . . a writing of testimony; and Malone as to yield or surrender. Schmidt preferred *prescrib'd* which he described as meaning "his power is restricted, limited, confined in its exercise." (See Furness, 45, 46.) Duthie cites NED to the effect that *prescrib'd* means "limited, restricted, confined within bounds." Furness, Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, NCE, Craig: *A subscribed or subscrib'd* Duthie, Alexander *Prescrib'd* Muir *prescrib'd* 27 *Putting . . . letter.*] Added by Rowe. Cam, etc. admit. Furness in footnote. 32 *needed*] From Ff. Q¹. ² *needs* or *needs* Furness, Cam, etc. *needed* Ridley *needs* terrible] Q¹ *terrible* 36 EDMUND] Q¹ unc. omits. Q¹ c. *Ba* Q³ Ff *Bast*. (Greg: VKL, 18, 152, 180.) Editors Edm. I] Not indented in Q¹ unc. (Greg: VKL, 18, 152, 180.) 37 and] Q¹. ² omit. Ridley omits. 38 o'er-looking.] From Ff. Q¹. ² *liking*. Duthie explains Q's reading as either a compositor's misreading of his MS or an

GLOUCESTER Give me the letter, sir.

EDMUND I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame. 40

GLOUCESTER Let's see, let's see.

EDMUND I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

GLOUCESTER (*reads*) 'This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, 50
EDGAR.'

Hum! Conspiracy!—'Sleep till I waked him, you should enjoy half his revenue!—My son Edgar! Had he a hand to write this? a heart and brain to breed it in? When came you to this? 55
Who brought it?

EDMUND It was not brought me, my lord; there's the cunning of it: I found it thrown in at the casement of my closet.

GLOUCESTER You know the character to be your brother's?

EDMUND If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not. 60

GLOUCESTER It is his?

EDMUND It is his hand, my lord; but I hope his heart is not in the contents.

actor's substitution. Furness, Cam, etc. follow F. Ridley *liking* 40, 41 I . . . blame.] Prose in Q¹.². Three lines in Ff, ending it: . . . *them*, . . . *blame*. Editors prose. 41 to blame.] From F².⁴. Q¹.² F¹.² *too blame*. (*too* is a possible reading, treating *blame* as an adj.) Editors to *blame*. 44 virtue.] Q¹.² add A Letter. Ff omit. Editors omit. 45 *reads*] From Ff. Q¹.² omit. The letter is in italics in Ff; in roman in Q¹.². *policy*] Kellner, 75, *potency* Though Schmidt in the *Lexicon* defined this use of *policy* as "the frame of civil government in a state", he elsewhere held that *policy and reverence* was hendiadys meaning policy of reverencing. This seems to be correct: cf. i i 245 n. and reverence] Q¹.² omit. Editors admit. 46 best . . . times;] =best periods of our lives (Wright). 53 Hum! Conspiracy!—] Ff *Hum? Conspiracy?* Q¹.² *Hum, conspiracy*, Cam, etc. *Hum! Conspiracy!* Furness, Kitteredge *Hum! Conspiracy?* Delius *Humph! Conspiracy!* NCE *Hum—conspiracy!* Alexander *Hum— Conspiracy!* Chambers *Hum!— conspiracy!*— 'Sleep] Ff *Sleepe* Q¹.² *slept* Cam, Delius, etc. 'Sleep Furness *Sleep* Ridley 'slept waked] Q¹.² *wakt* Ff *wake* Kellner prefers F. Furness, Cam, etc. *waked* or *wak'd* Duthie *wak'd* NCE, Craig: A *wake* 55 you to this?] From F².⁴. Q¹.² F².⁴ *this to you*, Furness, Cam, Delius, etc. *this to you?* Muir *you to this?* Duthie: KL, 131, points out that F¹ gives a sound idiomatic expression. 62 It is his?] Ff *It is his*. Q² *It is his?* Q³ *Is it his?* Furness, Cam, etc. *It is his*. Ridley,

GLOUCESTER Has he never before sounded you in this business? 65

EDMUND Never, my lord: but I have heard him oft maintain it to be fit that, sons at perfect age, and fathers declined, the father should be as ward to the son, and the son manage his revenue.

GLOUCESTER O villain, villain! His very opinion in the letter! 70
Abhorred villain! Unnatural, detested, brutish villain! worse than brutish! Go, sirrah, seek him: I'll apprehend him. Abominable villain! Where is he?

EDMUND I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive 75
from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath writ this to feel my 80
affection to your honour and to no other pretence of danger.

GLOUCESTER Think you so?

EDMUND If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction, and that without any further delay than 85
this very evening.

GLOUCESTER He cannot be such a monster.

EDMUND Nor is not, sure.

GLOUCESTER To his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out; wind me into 90

Duthie, Muir *It is his?* 65 Has] Ff *Has* Q¹. * *Hath* Furness, Delius, etc. *Has* Cam, Craig, Chambers, Phelps, Ridley, Kittredge *Hath* before] From Ff. Q¹. * *heretofore* Furness, Delius, Kittredge, NCE, Craig: A, Alexander, Muir *before* Cam, Craig, Chambers, Phelps, Ridley *heretofore* 66 heard him oft] From Ff. Q¹. * *often heard him* Furness, Cam, etc. follow F. Delius, Craig, Phelps, Ridley follow Q. 67 declined.] From Ff. Q¹. * *declining*, Furness, Delius, etc. *declined*, Cam, Chambers, Ridley, Kittredge *declining*, 67, 68 the father] From Ff. Q¹. * *his father* Furness, Cam, etc. *the father* Ridley *his father* 68 his] Ff *his* Q¹. * *the* Furness, Cam, etc. *his* Ridley *the* 71 Abhorred] Q² *abhorrid* brutish] Q² *brutish* 72 sirrah.] From Ff. Q¹. * *sir* Furness, Cam, etc. *sirrah*, Ridley *sir*, I'll] Ff *Ile* or *I'le* Q¹ I Q² I, Furness, Delius, Craig, etc. I'll Cam, Chambers, Ridley, Craig: A *ay*, 74 lord. If] F¹. * L. If F². * Lord; if Q¹. * Lord, if 76 his] Ff *his* Q¹. * *this* Furness, Cam, etc. *his* Ridley *this* should] Q² *shal* Furness, Cam, etc. *should* Delius, Craig, Chambers, Phelps, Craig: A *shall* 80 that . . . writ] From Ff. Q¹. * *he hath wrote* Furness, Delius, Craig, Phelps, Kittredge, NCE, Alexander, Muir follow F. Cam, Chambers, Craig: A *that he hath wrote* Ridley *he hath wrote* 81 other] From Ff. Q¹. * *further* Furness, Delius, etc. *other*, Cam, Chambers, Ridley *further* 84 auricular] From Ff. Q¹. * *aurigular* 87 monster.] From Q¹. * Ff. Dyce *monster*— Editors follow Dyce, except Kittredge, Alexander *monster*. 88-90 EDMUND Nor . . . earth!] From Q¹. * Ff omit. Editors admit.

him, I pray you. Frame the business after your own wisdom.
I would unstate myself to be in a due resolution.

EDMUND I will seek him, sir, presently, convey the business
as I shall find means, and acquaint you withal.

GLOUCESTER These late eclipses in the sun and moon portend no 95
good to us. Though the wisdom of nature can reason it thus and
thus, yet nature finds itself scourged by the sequent effects.
Love cools, friendship falls off, brothers divide. In cities,
mutinies; in countries, discord; in palaces, treason; and the
bond cracked 'twixt son and father. This villain of mine comes 100
under the prediction: there's son against father. The King falls
from bias of nature: there's father against child. We have seen
the best of our time: machinations, hollowness, treachery and
all ruinous disorders follow us disquietly to our graves. Find
out this villain, Edmund: it shall lose thee nothing; do it care- 105
fully. And the noble and true-hearted Kent banished! his
offence, honesty! 'Tis strange. *Exit.*

EDMUND This is the excellent foppery of the world, that when
we are sick in fortune—often the surfeits of our own behaviour
—we make guilty of our disasters the sun, the moon and stars; 110
as if we were villains on necessity, fools by heavenly compulsion;
knaves, thieves and treachers by spherical predominance;
drunkards, liars and adulterers by an enforced obedience of
planetary influence; and all that we are evil in by a divine
thrusting on. An admirable evasion of whoremaster man, to 115
lay his goatish disposition to the charge of a star! My father

91 him, . . . you. Frame] Q¹. ^a *him, I pray you frame* Ff *him, I pray you: frame*
Cam, Delius, Craig, Phelps, Craig: A, Muir *him, . . . you: frame* Furness,
Chambers, Kittredge *him, . . . you: frame* Ridley *him, . . . you, . . . frame* NCE,
Alexander *him, . . . you. Frame* the] Ff *the* Q¹. ^a *your* Furness, Cam, etc. *the*
Ridley *your* 93 will] Ff *will* Q¹. ^a *shall* Furness, Cam, etc. *will* Ridley *shall*
94 find] Ff *find* Q¹. ^a *see* Furness, Cam, etc. *find* Ridley *see* 96 it] Q¹. ^a omit.
Ridley omits. 99 discord;] From Ff. Q¹. ^a *discords*, Furness, Cam, etc. *discord*;
Ridley *discords*; 99 in] Q¹. ^a omit. Editors *in* and] Q¹. ^a omit. Ridley omits.
100 'twixt] From Ff. Q¹. ^a *betweene* Furness, Cam, etc. 'twixt Delius, Craig,
Phelps, Ridley *between* 100-104 This . . . graves.] From Ff. Q¹. ^a omit. Editors
admit. 107 honesty!] Ff *honesty*. Q¹. ^a *honest*, Furness, Cam, etc. *honesty*!
Ridley *honest!* 'Tis strange.] From Ff. Q¹ *strange strange!* Q^a *strange, strange!*
Furness, Cam, etc. 'Tis *strange*. Ridley *Strange, strange!* *Exit.*] Q¹. ^a
omit. 109 surfeits] Ff *surfets* or *surfeits* Q¹ *surfeit* Q^a *surfet* Duthie *surfets*
Furness, Cam, etc. *surfeit* NCE, Alexander, Muir *surfeits* 110 and stars;]
F¹⁻³ *and Starres*, F⁴ *and stars*, Q¹. ^a *and the Starres*, Cam, Delius, etc. *and*
the stars; Furness, NCE, Alexander, Muir *and stars*; (NCE *stars*.) 111
on] Ff *on* Q¹. ^a by Cam, Delius, Craig, Chambers, Phelps, Ridley *by* Furness,
Kittredge, NCE, Craig: A, Alexander, Muir *on* 112 treachers] From Ff.
Q¹. ^a *Trecherers* Furness, Cam, etc. *treachers* Ridley *trecherers* *spherical*]
From Ff. Q¹. ^a *spirituall* Editors *spherical* 116 to the] Q¹. ^a *to the* Ff *on the*

compounded with my mother under the Dragon's Tail, and my nativity was under Ursa Major, so that it follows I am rough and lecherous. Fut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. 120 Edgar—

Enter Edgar.

And pat he comes like the catastrophe of the old comedy. My cue is villainous melancholy, with a sigh like Tom o' Bedlam. O, these eclipses do portend these divisions! Fa, sol, la, mi.

EDGAR How now, brother Edmund! what serious contemplation 125 are you in?

EDMUND I am thinking, brother, of a prediction I read this other day what should follow these eclipses.

EDGAR Do you busy yourself with that?

Furness, Cam, etc., Duthie to the Delius, NCE, Alexander on the a star! F¹.² a Starre, F².⁴ a Star: Q¹ Starres: Q² stars; Furness, Cam, etc. a star! Ridley stars! 119 Fut,] Q¹.² Fut, Ff omit. Fut=foot, was a common expletive, occurring as fut and uds fut (=God's foot), and frequent in Marston, etc. Duthie Fut, Jennens, Furness, Cam, Delius, Chambers Tut, or Tut! Craig, Phelps 'Sfoot! Ridley, Kittredge, NCE, Craig: A, Alexander, Muir Fut, or Fut! 120 maidenliest] F².⁴ Maidenliest Q¹.² F².² maidenlest in] Ff in Q¹.² of Furness, Cam, etc. in Ridley of bastardizing.] From Ff. Q¹.² bastardy; Furness, Cam, etc. bastardizing. Ridley bastardy. 121, 122 Edgar— . . . And pat] Q¹ Edgar; and out (with Enter Edgar in margin). Q² Edgar, Enter Edgar. & out (with Enter Edgar. in mid-page). Ff omit Edgar— and read Enter Edgar. Pat: (with Enter Edgar in mid-page). Thus for F's Pat Q¹ has and out and may be an interpolation and out is a possible misreading of pat See note to i ii 21. All editors, except Chambers, have Enter Edgar. before Pat or And pat Apart from this, they read: Duthie Edgar, Pat: Furness, Cam, Edgar—And pat Delius Pat: Craig, Phelps, Craig: A, Kittredge, Muir Edgar—and pat (Kittredge pat!) NCE Edgar—pat Alexander Edgar! Pat! Ridley reads Edgar—And out and he suspects pat both here and in Hamlet iii iii 73, because the Quartos do not give pat out, of course, makes good sense in Lear. Chambers places Enter Edgar. after Bedlam., l. 123. 122, 123 My cue] From Ff. Q¹.² mine Duthie: KL, 370, suggests that the Q copy possibly read my cu which the compositor misread as myne and set up as mine Editors my cue or My cue 123 sigh] From Q² Ff. Q¹ sigh Editors sigh Tom o'] From Ff. Q¹.² them of Editors Tom o' Bedlam.] =Hospital of St. Mary of Bethlehem at Bishopsgate, an ancient Priory converted into a lunatic asylum whose discharged and weak-witted inmates roamed the country begging. See Kent's Encyclopaedia of London, 41 f.; Sh. Eng., i 441. Tom o' Bedlam songs ("mad-songs") were commonly sung. See Naylor, 35. 124 Fa . . . mi.] Ff Fa, . . . Me. Q¹.² omit. Editors admit. The notes constitute a violent discord, and division and discord is Edmund's theme. Further on this, see Cowling, 106; Naylor, 36, 180. 129 with] Ff with Q¹.² about Furness, Delius, etc. with Cam, Ridley about 130 writes] From Ff. Q¹.² writ Furness, Delius, etc. writes Cam, Chambers, Ridley writ

EDMUND I promise you, the effects he writes of succeed unhappily; 130
 as of unnaturalness between the child and the parent; death,
 dearth, dissolutions of ancient amities; divisions in state,
 menaces and maledictions against king and nobles; needless
 diffidences, banishment of friends, dissipation of cohorts,
 nuptial breaches, and I know not what. 135

EDGAR How long have you been a sectary astronomical?

EDMUND When saw you my father last?

EDGAR The night gone by.

EDMUND Spake you with him?

EDGAR Ay, two hours together. 140

EDMUND Parted you in good terms? Found you no displeasure
 in him by word nor countenance?

EDGAR None at all.

EDMUND Bethink yourself wherein you may have offended him:
 and at my entreaty forbear his presence until some little time 145
 hath qualified the heat of his displeasure, which at this instant
 so rageth in him that with the mischief of your person it would
 scarcely allay.

EDGAR Some villain hath done me wrong.

EDMUND That's my fear. I pray you, have a continent forbearance 150
 till the speed of his rage goes slower, and, as I say, retire with
 me to my lodging, from whence I will fitly bring you to hear my
 lord speak. Pray ye, go. There's my key. If you do stir abroad,
 go armed.

EDGAR Armed, brother! 155

EDMUND Brother, I advise you to the best. I am no honest man
 if there be any good meaning toward you. I have told you what
 I have seen and heard; but faintly, nothing like the image and
 horror of it. Pray you, away!

131-137 as of . . . EDMUND] From Q¹.^a Ff omit. (Ff have *vnhappily*. in a line by
 itself, and *When . . . last?* in a separate line). Editors admit. 132 amities;]
 From Q¹. Q² *armies*, Editors *amities*; 137 When] From Ff. Q¹.^a *Come,*
come, when Furness, Cam, etc. follow Q. Duthie, Muir follow F. *Come, come,*
 like *Why* in I. 138 is likely to be an actor's ejaculation. 138 The] Ff *The* Q¹.^a
Why, the Furness, Delius, etc. *The* Cam, Chambers, Ridley *Why, the* 140
 Ay,] Ff I, Q¹.^a omit. Ridley omits. 142 nor] Ff *nor* Q¹.^a or Cam, Delius,
 etc. or Furness, Chambers, NCE, Craig: A, Alexander, Muir *nor* 145 until]
 Ff *untill* or *until* Q¹.^a *till* Furness, Kittredge, etc. *until* Cam, Delius, Craig,
 Chambers, Phelps, Ridley *till* 147 person] Q¹ *parson* 148 scarcely] From Ff. Q¹
scarce Q² *scarce* Editors *scarcely* 150-156 fear. . . EDMUND Brother, I] From
 Ff. Q¹.^a *feare brother, I* Editors follow F. 156 best. I] Ff *best*, & Q¹.^a *best, goe*
arm'd, I goe arm'd, is required here in Q, having been omitted in the passage
 ll. 150-156, on which see note. Furness, Cam, Craig, Chambers, Phelps, Ridley,
 Kittredge, Craig: A follow Q with variety of stops. Delius, NCE *best*; I
 Duthie, Alexander, Muir *best. I* 157 toward] From Ff. Q¹.^a *towards* Furness,

EDGAR Shall I hear from you anon?

160

EDMUND

I do serve you in this business.

Exit Edgar.

A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none; on whose foolish honesty
My practices ride easy. I see the busiess.
Let me, if not by birth, have lands by wit:
All with me's meet that I can fashion fit.

165

Exit

SCENE III. THE DUKE OF ALBANY'S PALACE.

Enter Goneril and Oswald, her Steward.

GONERIL Did my father strike my gentleman for chiding of his fool?

OSWALD Ay, madam.

GONERIL

By day and night he wrongs me: every hour
He flashes into one gross crime or other
That sets us all at odds. I'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting
I will not speak with him: say I am sick.
If you come slack of former services,
You shall do well: the fault of it I'll answer.

10

OSWALD

He's coming, madam; I hear him.

Horns within.

GONERIL

Put on what weary negligence you please,
You and your fellows: I'd have it come to question.

Craig, etc. toward Cam, Delius, Ridley, Craig: A towards 161 *Exit Edgar.*] As in Q¹. In Q^a after l. 160. Ff after l. 160 *Exit*. 162-164 a brother . . . none;] Based on common proverb: See Tilley, T, 221. SCENE III.] Ff Scena Tertia. Q¹.^a omit. THE . . . PALACE.] Added by Rowe. (Adams: The Study.) *Enter . . . Steward.*] Ff *Enter Gonerill, and Steward.* Q¹.^a *Enter Gonorill and Gentleman.* (Q^a a Gentleman.) The speech-prefixes in this Sc. in F¹ are: Gon.; Ste. In Q¹: Gon.; Gent. 3 Ay,] Ff *I or I*, Q¹.^a *Yes* Furness, Delius, etc. Ay, Cam, Chambers, Ridley *Yes*, 4 every hour] Placed as in Ff; begins l. 5 in Q¹.^a. Editors follow F. 7 upbraids] Q¹ *obrayds* 8 trifle. When] From Ff. Q¹.^a *trifle when* (Q¹ *trifell*) Editors follow F. 12 *Horns within.*] Added by Capell. 13-16 Put . . . one,] Verse in Ff. Prose in Q¹.^a. Editors verse. 14 fellows:]

If he distaste it, let him to my sister, 15
 Whose mind and mine I know in that are one,
 Not to be overruled. Idle old man,
 That still would manage those authorities
 That he hath given away! Now, by my life,
 Old fools are babes again, and must be used 20
 With checks as flatteries, when they are seen abused.
 Remember what I have said.

OSWALD

Well, madam.

GONERIL

And let his knights have colder looks among you.
 What grows of it, no matter: advise your fellows so.
 I would breed from hence occasions, and I shall, 25
 That I may speak. I'll write straight to my sister
 To hold my very course. Prepare for dinner. *Exeunt.*

SCENE IV. A HALL IN THE DUKE OF ALBANY'S PALACE.

Enter Kent (Caius), disguised.

KENT (CAIUS)

If but as well I other accents borrow
 That can my speech defuse, my good intent

From Ff. Q¹.^a *fellow seruants* (Q³ with hyphen). Furness, Cam, etc. follow F. Ridley *fellow servants*; I'd] Ff *I'de* or *I'd* Q¹ *i'de* Q³ *Ide* Furness, Delius, etc. *I'd* Cam, Chambers, Ridley *I'd* to] Ff to Q¹.^a in 15 distaste] From Ff. Q¹.^a *dislike* Furness, Cam, etc. *distaste* Ridley *dislike* my] Ff my Q¹.^a *our* Furness, Delius, Craig, Phelps, Alexander, Muir my Cam, Chambers, Ridley, Kittredge, Craig: A *our* 17-21 Not . . . abused.] From prose in Q¹.^a. Theobald put in verse. Ff omit. Editors follow Theobald. 20 Old . . . again.] Common proverb. See Tilley: M, 570. 21 as]=as well as 22 I have said.] From Ff. Q¹.^a *I tell you*. Furness, Delius, etc. *I have said*. Cam, Ridley *I tell you*. Well.] Ff *Well* Q¹.^a *Very well*, Furness, Delius, etc. *Well*, Cam, Chambers, Ridley, Kittredge, Craig: A *Very well*, 23, 24 And . . . so.] Verse in Hanmer. Prose in Q¹.^a Ff. Editors follow Hanmer. 25, 26 I . . . speak.] Divided as in Capell. Prose in Q¹.^a. Ff omit. Editors follow Capell. 26, 27 I'll . . . dinner.] Prose in Q¹.^a Ff. Divided by Hanmer. Editors follow Hanmer. 27 very] Q¹.^a *very* Ff omit. Possibly omitted by scribe or compositor, but metrically needed. Editors admit, except Delius who omits. Prepare] Ff *prepare* Q¹.^a *goe prepare* Furness, Cam, etc. *Prepare* Ridley *Go, prepare* *Exeunt*.] Q¹.^a Exit. SCENE IV.] Ff *Scena Quarta*. Q¹.^a omit. A . . . PALACE.] Added by ed. after Malone. (Adams: The Study and Platform.) *Enter . . . disguised*.] Rowe added *disguis'd*. The speech-prefixes in this Sc. in F¹ are: Kent; Lear, Le.; Ste., Stew.; Knigh., Knight; Foole, Fool^e; Gon.; Alb. In Q¹: Kent; Lear, Leir; Steward, Stew., Oswald, Osw.; seruant; Foole; Gon.; Duke. 1-7 If . . . labours.] Verse in Ff. Prose in Q¹.^a. Editors verse. 1 and throughout (CAIUS)] Added by editor. 1 well] F¹ *will* 2 defuse.] From Q¹.^a Ff=confuse, obscure, disguise. Rowe, Johnson, etc. *disuse* Theobald,

May carry through itself to that full issue
 For which I razed my likeness. Now, banished Kent,
 If thou canst serve where thou dost stand condemned, 5
 So may it come, thy master whom thou lov'st
 Shall find thee full of labours.

Horns within. Enter Lear, Knights, and Attendants.

- LEAR Let me not stay a jot for dinner: go get it ready.
 (*Exit an Attendant.*) How now! what art thou?
- KENT (CAIUS) A man, sir. 10
- LEAR What dost thou profess? What wouldst thou
 with us?
- KENT (CAIUS) I do profess to be no less than I seem; to serve
 him truly that will put me in trust; to love him that is honest;
 to converse with him that is wise and says little; to fear judge- 15
 ment; to fight when I cannot choose, and to eat no fish.
- LEAR What art thou?
- KENT (CAIUS) A very honest-hearted fellow, and as poor as the
 King.
- LEAR If thou be'st as poor for a subject as he is for a 20
 king, thou art poor enough. What wouldst thou?
- KENT (CAIUS) Service.
- LEAR Who wouldst thou serve?
- KENT (CAIUS) You.
- LEAR Dost thou know me, fellow? 25
- KENT (CAIUS) No, sir; but you have that in your countenance
 which I would fain call master.
- LEAR What's that?
- KENT (CAIUS) Authority.
- LEAR What services canst thou do? 30
- KENT (CAIUS) I can keep honest counsel, ride, run, mar a curious
 tale in telling it, and deliver a plain message bluntly. That which
 ordinary men are fit for, I am qualified in, and the best of me is
 diligence.

etc. *diffuse* Capell *deface* Furness, Cam, etc. *defuse*, Delius, Craig, Phelps
diffuse, 6 So . . . come.] From Ff. Q¹.² omit. Editors admit. 7 thee] Q¹.²
 the labours.] From Ff. Q¹.² *labour*. Furness, Cam, etc. *labours*. Ridley
labour. *Horns within.*] From Ff. Q¹.² omit. Editors admit. *Enter . . . At-*
endants.] Ff Enter Lear and Attendants. Rowe added Knights, Q¹.² Enter
 Lear. 9 (*Exit an Attendant.*)] Added by Malone. 20 be'st] F¹.².⁴ be'st F²
 best Q¹.² be Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A be
 Furness, Kittredge, NCE, Alexander, Muir be'st he is] Q¹.² he is F¹ he's
 F².⁴ he's The *hee's* reading possibly adopted in F¹ in justifying the crowded
 line. *hee's* reads badly. Duthie *he is* Cam, Delius, etc. *he is* Furness, Kittredge,
 NCE, Alexander *he's* 21 thou art] Q¹ *thar't* Editors *thou art* 30 thou] Q¹ omits.
 Ridley omits. 31, 32 mar . . . it.] A common phrase: see Tilley, T, 38.

LEAR How old art thou? 35
 KENT (CAIUS) Not so young, sir, to love a woman for singing,
 nor so old to dote on her for anything. I have years on my back
 forty-eight.

LEAR Follow me: thou shalt serve me. If I like thee no
 worse after dinner, I will not part from thee yet. Dinner, ho, 40
 dinner! Where's my knave? my fool? Go you and call my fool
 hither.

Exit an Attendant.

Enter Oswald.

You, you, sirrah, where's my daughter?
 OSWALD So please you,— *Exit.*
 LEAR What says the fellow there? Call the clotpoll back. 45
 (*Exit a Knight.*) Where's my fool, ho? I think the world's asleep.

Enter Knight.

How now! where's that mongrel?
 KNIGHT He says, my lord, your daughter is not well.
 LEAR Why came not the slave back to me when I called 50
 him?
 KNIGHT Sir, he answered me in the roundest manner, he
 would not.
 LEAR He would not!
 KNIGHT My lord, I know not what the matter is; but, to
 my judgement, your Highness is not entertained with that 55
 ceremonious affection as you were wont. There's a great abate-
 ment of kindness appears as well in the general dependants as
 in the Duke himself also and your daughter.
 LEAR Ha! sayst thou so?
 KNIGHT I beseech you, pardon me, my lord, if I be mistaken; 60

36 sir.] Ff *Sir* Q¹.² omit. Ridley omits. 39 me. If] Q¹.² Ff *me, if* Cam, Delius, Craig, Phelps, Craig: A *me: if* Furness, Ridley, Muir *me; if* Chambers, Kirtledge, NCE, Alexander *me. If* 42 *Exit an Attendant.*] Added by Dyce. Duthie Exit first Knight. *Enter Oswald.*] Q¹.² Ff after l. 43, Enter Steward. 43 You, you,] F¹.² *You you* F³.⁴ *You, you,* Q¹.² *you* Furness, Cam, etc. *You, you,* Ridley *You,* 44 *Exit.*] Q¹.² omit. 45 clotpoll] Ff *Clotpole* Q¹.² *clat-pole* Furness, Cam, etc. *clotpoll* Ridley *clotpole* 46 (*Exit a Knight.*)] Added by Dyce. Duthie Exit second Knight. fool, ho?] Q² *foole, ho* Q² *foole? ho, Ff Foole? Ho,* Editors *fool, ho?* 46 *Enter Knight.*] Added by Dyce. Duthie Re-enter Second Knight. 48 KNIGHT] From Ff. Q¹.² Kent. 48, 51, 54, 60, 68] Editor's prefix for Knight. Duthie 2 Kni. 48 daughter] F² Daughters Editors *daughter* 51, 54, 60, 68 KNIGHT] From Ff. Q¹.² *servant.* See note to ll. 48, 51, etc. above. 53 He] Q¹ A Furness, Cam, etc. *He* Ridley A 57 of kindness] From Ff. Q¹.² omit. Ridley omits.

for my duty cannot be silent when I think your Highness wronged.

LEAR Thou but rememb'rest me of mine own conception:
I have perceived a most faint neglect of late, which I have rather
blamed as mine own jealous curiosity than as a very pretence 65
and purpose of unkindness. I will look further into 't. But
where's my fool? I have not seen him this two days.

KNIGHT Since my young lady's going into France, sir, the
fool hath much pined away.

LEAR No more of that; I have noted it well. Go you and 70
tell my daughter I would speak with her. (*Exit an Attendant.*)
Go you, call hither my fool.

Exit an Attendant.

Enter Oswald.

O, you sir, you, come you hither, sir. Who am I, sir?

OSWALD My lady's father.

LEAR My lady's father! my lord's knave! You whoreson 75
dog! you slave! you cur!

OSWALD I am none of these, my lord; I beseech your pardon.

LEAR Do you bandy looks with me, you rascal?

Striking him.

OSWALD I'll not be stricken, my lord.

KENT (CAIUS) Nor tripped neither, you base football player. 80

Tripping up his heels.

62 wronged.] Q² F³. ⁴ *is wrong'd*. Editors *wronged*. 64 faint] Schmidt explained as "cold, without zeal"; Kittredge as "languid and neglectful." Kellner, 109, questions *faint* and conjectures *foul* 66 purpose] From Ff. Q¹. ² *purport* Furness, Cam, etc. *purpose* Ridley *purport* into't.] Q¹ Ff into't: or into't, Q² into it, Editors into't. 67 my] Ff my Q¹. ² *this* Furness, Cam, etc. *my* Ridley *this* 70 well.] Q¹. ² omit. Ridley omits. 72 you, call] Q¹ you cal Q² Ff you call *Exit an Attendant.*] Added by Dyce. Duthie Exit third Knight. *Enter Oswald.*] Ff, after *sir?*, l. 73, Enter Steward. Q¹. ² omit. 73 you, come . . . sir.] F¹. ² *you, come . . . Sir*, F³. ⁴ *come . . . Sir*, Q¹. ² *you sir, come you hither*, Furness, Cam, etc. *you, come you hither, sir.* (stops vary) Ridley *you sir, come you hither*, Craig: A *you sir, come you hither, sir.* 77 I am . . . pardon.] One line in Q¹. ²; two in Ff, ending *Lord, . . . pardon. these,*] Ff *these* Q¹. ² *this* Furness, Cam, etc. *these*, Ridley *this*, your pardon.] From Ff. Q¹. ² *you pardon me*. Furness, Cam, etc. follow F. Ridley follows Q. 78 *Striking him.*] Added by Rowe. Editors follow Rowe. (Furness in footnote.) 79 *strucken,*] From Ff. Q¹. ² *struck* Furness, Kittredge, NCE, Craig: A, Alexander, Muir *strucken*, Cam, Delius, Chambers, Craig, Phelps, Ridley *struck*, 80 *Tripping . . . heels.*]

LEAR I thank thee, fellow: thou serv'st me, and I'll love thee.

KENT (CAIUS) Come, sir, arise, away! I'll teach you differences. Away, away! If you will measure your lubber's length again, tarry: but away! Go to! Have you wisdom? So. 85

Pushes Oswald out.

LEAR Now, my friendly knave, I thank thee. There's earnest of thy service.

Giving Kent (Caius) money.

Enter Fool.

FOOL Let me hire him too. Here's my coxcomb.

Offering Kent (Caius) his cap.

LEAR How now, my pretty knave! How dost thou?

FOOL Sirrah, you were best take my coxcomb. 90

KENT (CAIUS) Why, fool?

FOOL Why? For taking one's part that's out of favour.

Nay, and thou canst not smile as the wind sits, thou'lt catch cold shortly. There, take my coxcomb. Why, this fellow has banished two on's daughters, and did the third a blessing 95 against his will. If thou follow him, thou must needs wear my coxcomb. How now, nuncle! Would I had two coxcombs and two daughters!

Added by Rowe. Editors adopt or adapt this S.D. (Furness in footnote.) 81, 82 I . . . thee.] One line in Q¹.²; two in Ff, ending *fellow. . . . thee*. Editors prose. 83 arise, away!] From Ff. Q¹.², Ridley omit. Cam, etc., admit. 84 lubber's length again.] Q¹ c. Q² Ff *lubbers length againe*, Q¹ unc. *lubbers, length againe* (Greg: VKL, 16, 18, 152, 180.) Editors follow F. 85 *Pushes . . . out.*] Added after Theobald. Cam, etc. follow Theobald. (Furness in footnote.) Muir Exit Oswald. 86 my] Q¹.² omit. Ridley omits. 87 *Giving . . . money.*] Added by Capell. Editors adopt or adapt. Furness in footnote records Johnson's addition *Giving money*. (Caius) added by editor. *Enter Fool.*] From Q¹.² Ff. Editors Enter Fool. Duthie Enter first and third Knights with Foole. 88 *Offering . . . cap.*] Added by Capell. Cam, Delius, etc. adopt or adapt. Rowe *Giving his cap*. Chambers, Phelps omit. 91 KENT Why, fool?] From Q¹.². F².² Lear. *Why my Boy?* Scribe or compositor here jumped wrongly to l. 99 in the case of F. Duthie *Kent Why, Foole?* Editors follow Q. 92 *Why? For?* Ff *Why? for?* Q¹.² *Why for?* Furness, Craig, Phelps, Craig: A, Muir *Why? for?* Cam, Delius, Chambers, Ridley *Why, for?* Kittredge, NCE, Alexander *Why? For one's?* Q¹ on's. 93 *thou'lt*] From Ff. Q¹.² *thou'lt*. Editors *thou'lt* 94 has] F² *ha's* F².² has Q¹.² *hath* Furness, Delius, etc. *has* Cam, Ridley, Kittredge *hath* 95 on's] Q² *of his* Editors on's

LEAR Why, my boy?
 FOOL If I gave them all my living, I'd keep my coxcombs 100
 myself. There's mine: beg another of thy daughters.
 LEAR Take heed, sirrah! the whip!
 FOOL Truth's a dog must to kennel: he must be whipped
 out, when the Lady Brach may stand by th' fire and stink.
 LEAR A pestilent gall to me! 105
 FOOL Sirrah, I'll teach thee a speech.
 LEAR Do.
 FOOL Mark it, nuncle.
 Have more than thou showest,
 Speak less than thou knowest, 110
 Lend less than thou owest,
 Ride more than thou goest,
 Learn more than thou trowest,
 Set less than thou throwest;
 Leave thy drink and thy whore, 115
 And keep in-a-door,
 And thou shalt have more
 Then two tens to a score.
 KENT (CAIUS) This is nothing, fool.

did] Ff *did* Q¹.^a *done* Furness, Delius, etc. *did* Cam, Ridley *done* 100 all my]
 From Ff. Q¹.^a *any* Editors *all my* I'd] Ff I'd Q¹ *id'e* Q^a *Ide* Delius, Craig,
 etc. I'd Furness, Cam, Chambers, Ridley, Kittredge I'd coxcombs] From
 Q¹ F¹. Q^a F²⁻⁴ *coxcombe* or *Coxcomb* Editors *coxcombs* 103 Truth's a]
 From Ff. Q¹ *Truth is a* Q^a *Truth is, a* Furness, Cam, etc. *Truth's a* Ridley
Truth is a 104 the Lady Brach] From Ff. Q¹ *Ladie oth'e brach* Q^a *Lady*
oth'e brach In 1 *Henry IV* iii i 236, Hotspur refers to Lady, my brach, Lady
 being a proper name conferred sometimes on a hunting bitch. In *Lear* many
 editors have read *Lady, the brach*. An antithesis to Truth, and dog, suggests
 itself; and Alexander Smith in N & Q in 1858 proposed *lye the brach* which,
 he thought, the printers set up as *Lady the Brach*, thinking *lye* a contraction
 for *ladye* Kellner, 32, thinks this suggestion excellent. Duthie: KL, 373,
 asks if it be possible that Shakespeare wrote *Liar the Brach*, which, in dictation,
 could sound like *Lye a the brach* and which might give rise to Q's *oth'e* (o' the)
 Furness, Chambers *Lady, the brach*, Cam, Craig, Phelps, Ridley, Kittredge,
 NCE, Craig: A, Alexander *Lady the brach* Delius *the lady brach* Duthie,
 Muir *the Lady Brach* Walker: TP, 66, proposes *the lie o'th' brach* providing
 antithesis to *Truth's a dog*. by th'] From F².^a F¹.^a *by' th'* Q¹.^a *by the*
 105 A . . . me] Furness disliked Moberley's explanation, "A passionate
 remembrance of Oswald's insolence." The remark applies to the bitter
 Fool. Cf. l. 126 f. gall] Ff *gall* Q¹.^a *gull* Editors *gall* 108 nuncle.] Ff.
Nuncle; or *Nunkle*; Q¹ *vnckle* Q^a *Vnckle*; Editors follow F, except Ridley
uncle: 109-118 Have . . . score.] Divided as in Ff. Prose in Q¹.^a.
 Editors divide as in F. For similar negative maxims see Tilley: A, 202.
 116 in-a-door,] From Capell. Q¹.^a *in a doore*, F¹.^a *in a dore*, F² *in dore*, F³ *in*
Door, Editors follow Capell. 119 KENT] Ff Kent. Q¹.^a *Lear*. Editors Kent.

- FOOL Then 'tis like the breath of an unfee'd lawyer, you 120
 gave me nothing for 't. Can you make no use of nothing, nuncle?
- LEAR Why, no, boy: nothing can be made out of nothing.
- FOOL (to Kent-Caius) Prithee tell him, so much the rent of his
 land comes to: he will not believe a fool.
- LEAR A bitter fool! 125
- FOOL Dost thou know the difference, my boy, between a
 bitter fool and a sweet one?
- LEAR No, lad: teach me.
- FOOL That lord that counselled thee
 To give away thy land, 130
 Come place him here by me;
 Do thou for him stand.
 The sweet and bitter fool
 Will presently appear
 The one in motley here, 135
 The other found out there.
- LEAR Dost thou call me fool, boy?
- FOOL All thy other titles thou hast given away; that thou
 wast born with.
- KENT (CAIUS) This is not altogether fool, my lord. 140
- FOOL No, faith, lords and great men will not let me. If
 I had a monopoly out, they would have part on 't: and ladies
 too, they will not let me have all the fool to myself; they'll be
 snatching. Nuncle, give me an egg, and I'll give thee two crowns.
- LEAR What two crowns shall they be? 145

120 'tis] F¹-^a 'tis F⁴ it is Q¹. ^a omit. Editors 'tis 120, 121 Then . . . for't.] Based on a proverb: see Tilly: L, 125. 121 for't.] Q² for it; 121 nuncle?] Q¹. ^a yncle? Editors spell as in l. 108. 122 Why, . . . nothing.] One line in Q¹. ^a; two lines in Ff, ending Boy, . . . nothing. Editors prose. Cf. i i 86 and note. 123 (to Kent-Caius)] Added by Rowe and ed. Prithee] From F⁴. F¹. ^a Prythee Q¹ Preethe Q² F² Prethee Furness, Cam, etc. Prithee, or Prithee Delius Pr'ythee, 126 Dost thou] Q¹ Doo'st Furness, Cam, etc. Dost thou Ridley Dost my boy,] From Q¹. ^a Ff. Capell nuncle, Editors my boy, 127 one?] Ff one. or one? Q¹. ^a foole. Cam, Craig, etc. fool? Furness, Delius, NCE, Alexander, Muir one? 129-144 FOOL . . . snatching.] From Q. Ff omit. Editors admit. 129-136 That . . . there.] Divided as in Capell. Four lines in Q¹. ^a, ending land, . . . stand, . . . appeare, . . . there. Editors divide as in Capell. '132 thou] Cam conj. thou there 138 away; that] Q¹. ^a away, that Editors away; that 142-143 on't: and ladies too,] From Capell. Q¹ unc. an't, and lodes too, Q¹ c. an'tand Ladies too, Q² on't, and lodes too, (Greg: VKL, 15, 16, 18, 151, 152, 182.) Duthie on't, and Ladies too, Editors adopt Capell's wording but differ in punctuation, as: Cam, Ridley, Craig: A, Muir on't: Furness, Delius on't; Phelps, Ridley on't, Chambers, Kittredge, NCE, Alexander on't. Furness, Cam, etc. too, Delius, Craig, Phelps too: Alexander too— 144 Nuncle, . . . egg.] From Ff. Q¹. ^a giue me an egge Nuncle, (Q² Nunckle,) Furness, Delius, etc. follow F. Cam, Chambers, Ridley, Kittredge follow Q.

FOOL Why, after I have cut the egg i' th' middle and eat
up the meat, the two crowns of the egg. When thou clovest thy
crown i' th' middle and gav'st away both parts, thou bor'st
thine ass on thy back o'er the dirt. Thou hadst little wit in thy
bald crown when thou gav'st thy golden one away: If I speak 150
like myself in this, let him be whipped that first finds it so.

(Singing) Fools had ne'er less grace in a year,
For wise men are grown foppish,
And know not how their wits to wear;
Their manners are so apish. 155

LEAR When were you wont to be so full of songs, sirrah?

FOOL I have used it, nuncle, e'er since thou mad'st thy daughters
thy mothers: for when thou gav'st them the rod and put'st down
thine own breeches,

(Singing) Then they for sudden joy did weep, 160
And I for sorrow sung,
That such a king should play bo-peep,
And go the fools among.

146 i' th'] Q¹.^a in the Furness, Kittredge, etc. i' th' Cam, Ridley in the Delius, Craig, Chambers, Phelps, Craig: A i' the 148 crown] F¹ Crownes Editors crown i' th'] From F¹.^a, ^a. F² ith' Q¹ it' h Q² in the Cam, Delius, etc. i' the Furness, Kittredge, NCE, Alexander, Muir i' th' 148, 149 thou . . . dirt.] Refers to Æsop's fable of the man, his son and the ass. See Baldwin, i 636, 637. 148 bor'st] F¹.^a boar'st F⁴ bor'st Q¹.^a borest Furness, Cam, etc. borest Kittredge, NCE, Alexander, Muir bor'st 149 thine] Q¹.^a thy Editors thine on thy] Q¹ at'h Editors on thy 149 dirt.] Q¹ F¹.^a dirt, 152, 160 (Singing)] Added by Rowe. Cam, Delius, Ridley, Kittredge, Alexander follow Rowe. Craig, Chambers, Phelps, NCE, Craig: A, Muir omit. Furness records in footnote. 152 Fools, etc.] For musical setting to these lines, see Sh.: Music, 18, grace] Ff grace Q¹.^a wit The line echoes Lyly's *Mother Bomble* ii iii 76 (Bond: L, iii, p. 191) *Gentlemen had neuer lesse wit in a yeere.*; but Johnson's explanation leads one to prefer F's *grace* He explains that fools were never less in favour, being never so little wanted; for wise men now replace them. Furness, Delius, etc. *grace* Cam, Chambers, Ridley wit 154 And] Ff And Q¹.^a They Furness, Cam, etc. And Ridley, Kittredge They to] Ff to Q¹ doe Q² do Furness, Cam, etc. to Ridley do 157 e'er] F¹.^a ere F².^a e're Q¹.^a ever Cam, Delius, etc. ever Furness, Chambers, NCE, Alexander, Muir e'er 158 mothers:] From Ff. Q¹.^a mother. Furness, Craig, etc. mothers; Cam, Ridley mother: Delius mothers: Kittredge mother: 158, 159 for . . . breeches.] For the proverb involved, see Tilley: R, 153. 158 gav'st] From Ff. Q¹.^a gauest Furness, Cam, etc. gavest Kittredge, NCE, Alexander, Muir gav'st put'st] From Q¹ F¹.^a, ^a. Q² F² putst 160 Then they] Part of the prose in Ff Q¹.^a: first made part of the song by Theobald. Editors follow Theobald. For musical setting to these lines, see Sh.: Music, 18. Similar lines occur in Heywood's *Rape of Lucrece* taken from a ballad. 160-163 for . . . among:] Verse in Ff; prose in Q¹.^a. Editors. verse. 163 fools] F¹.^a Foole

Prithee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie. 165

LEAR And you lie, sirrah, we'll have you whipped.

FOOL I marvel what kin thou and thy daughters are. They'll have me whipped for speaking true, thou'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool; and yet I would 170 not be thee, nuncle. Thou hast pared thy wit o' both sides and left nothing i' th' middle. Here comes one o' the parings.

Enter Goneril.

LEAR How now, daughter! What makes that frontlet on? You are too much of late i' th' frown.

FOOL Thou wast a pretty fellow when thou hadst no need to care 175 for her frowning. Now thou art an O without a figure. I am better than thou art now: I am a fool, thou art nothing. (*To Goneril*) Yes, forsooth, I will hold my tongue: so your face bids me, though you say nothing.

Mum, mum: 180

He that keeps nor crust nor crum,

Weary of all, shall want some.

(*Pointing to Lear*) That's a shealed peascod.

164 Prithee,] Q¹ *prethe* Q³ *prethee* F¹ *Pry'thy* F³ *Prethy* F³.⁴ *Prythee* Editors as for l. 123. 165 learn to] From Ff. Q¹ unc. *learne* Q¹ c. *learneto* (Greg: VKL, 18, 153, 180.) 166 And] Q³ *If* Cam, etc. *An* Furness, Chambers, NCE, Muir *And* sirrah,] Q¹.² omit. Ridley omits. 168 thou'lt] Q¹.² *thou wilt* Furness, Cam, etc. *thou'lt* Ridley *thou wilt* 169 sometimes] Q¹.² *sometime* Furness, Cam, etc. *sometimes* Ridley *sometime* 170, 171 o'] Ff o' Q¹.² *of* in 170, *a* in 171. Cam, etc. o' . . . o' Ridley *of* . . . a' 172 i' th'] Ff i' th' Q¹.² *in the* Furness, Kittredge, NCE, Alexander, Muir i' th' Cam; Delius, Craig, Chambers, Phelps, Craig: A i' the Ridley *in the* o'] Ff o' Q¹.² *of* Furness, etc. o' Ridley of 173, 174 How . . . frown.] Prose in Ff. Two lines in Q¹.², ending on, . . . *frowne*. Prose in Cam, Craig, etc. Verse in Furness, Delius, Chambers, Ridley. 173 You] Ff You Q² *Me thinks you* Q³ *Me-thinks you* Furness, Cam, Delius, etc. *Methinks you* Alexander, Muir You 174 of late] From Ff. Q¹.² *alate* Furness, Cam, etc. *of late* Kittredge o' *late* 176 frowning.] Ff *frowning*, or *frowning*: Q¹.² *frowne*, Furness, Cam, etc. *frowning*; Ridley *frown*; Kittredge *frowning*. Now thou] Ff *now thou* Q¹ unc. *thou, thou* Q³ *thou, thou* Q¹ c. *now thou* (Greg: VKL, 18, 153, 180.) Furness, etc. *now thou* Kittredge *Now thou* 177, 178 (*To Goneril*) Added by Pope. Editors follow Pope (Furness records in footnote) except Ridley who omits. 180, 181 Mum, . . . crum.] One line in Q¹.² Ff. Divided by Capell. Some editors add *Mum, mum*: to the Fool's prose preceding his couplet. Such are Furness, Chambers, NCE, Duthie, Alexander. For musical setting to these lines, see Sh.: Music, 18. For the proverbial use of *Mum*, meaning silence, with reference to Shakespeare, see Tilley: M, 1301, N279, W767. 181 nor crust] From Ff. Q¹.² *neither crust* Furness, Cam, etc. *nor crust* Ridley *neither crust* nor crum,] F¹.² *not crum*, 183 (*Pointing to Lear*) Added by

GONERIL

Not only, sir, this your all-licensed fool,
 But other of your insolent retinue 185
 Do hourly carp and quarrel, breaking forth
 In rank and not-to-be-enduréd riots. Sir,
 I had thought, by making this well known unto you,
 To have found a safe redress; but now grow fearful
 By what yourself too late have spoke and done, 190
 That you protect this course and put it on
 By your allowance; which if you should, the fault
 Would not 'scape censure, nor the redresses sleep,
 Which, in the tender of a wholesome weal,
 Might in their working do you that offence 195
 Which else were shame, that then necessity
 Will call discreet proceeding.

FOOL For, you know, nuncle,

The hedge-sparrow fed the cuckoo so long,
 That it's had it head bit off by it young. 200

So out went the candle, and we were left darkling.

LEAR Are you our daughter?

GONERIL

I would you would make use of your good wisdom
 Whereof I know you are fraught, and put away

Johnson. Cam, etc. follow Johnson. Furness, Delius record in notes. That's . . . peascod.] Continuous as though part of the Fool's couplet in Q¹.² F¹. 184-197 Not . . . proceeding.] Verse in Ff. Prose in Q¹.². Editors verse. 187 -enduréd] Q¹ *indured* Q² F²⁻⁴ *endured* F¹ *endur'd* Theobald, Johnson, etc. omitted *Sir*, in this line and Grant White gave it a separate line: but l. 187 may be treated as an alexandrine. Hyphens are editorial. Furness, Cam, Chambers, Ridley, Duthie omit hyphens and Duthie has *endur'd* 190 yourself too late] As in Q¹.² Ff. Kittredge, NCE *Yourselves, too, late* Muir's explanation seems, however, correct, Lear has been tardy in reproving his retinue. 191 it] Q¹.² omit. Editors admit. 193 redresses] From Ff. Q¹.² *redresse* Furness, Cam, etc. *redresses* Ridley *redress* 196 Which] From Ff. Q¹.² *that* Furness, Cam, etc. *Which* Ridley *That* 197 Will] Ff *Will* Q¹.² *must* Furness, Cam, etc. *Will* Ridley, Kittredge *Must* proceeding.] From Ff. Q¹.² *proceedings*. Editors *proceeding*. 198 know,] Ff *know* or *know*, Q¹.² *throw* Furness, Cam, etc. *know*, Craig, Chambers, Phelps *throw*, 199, 200 The . . . young.] Verse in Pope. Prose in Q¹.² Ff. Editors verse. For musical setting to these lines, see Sh.: Music, 18. The cuckoo story was proverbial lore, ultimately, probably, from Pliny (Holland's *Pliny* X, ch. ix, vol. i, p. 275). 200 it's had it head] From F¹. F² *it had its head* F³⁻⁴ *it had it's head* Q¹.² *it had it head* Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, NCE, Craig: A *it had it head* Furness, Duthie, Alexander, Muir *it's had it head* by it] F¹.² *by it* F³⁻⁴ *by it's* Q¹.² *belt* Editors *by it* 203 I] Ff *I* Q¹.² *Come sir, I* Furness, Cam, Chambers, Ridley, Kittredge, NCE, Craig: A follow Q. (Come, sir, separate line) Delius, Craig, Phelps, Duthie, etc. *I*

These dispositions which of late transport you 205
From what you rightly are.

FOOL May not an ass know when the cart draws the horse?
Whoop, Jug! I love thee.

LEAR

Does any here know me? This is not Lear.
Does Lear walk thus? Speak thus? Where are his eyes? 210
Either his notion weakens, his discernings
Are lethargied—Ha! waking? 'Tis not so!
Who is it that can tell me who I am?

FOOL Lear's shadow.

LEAR I would learn that; for, by the marks of sovereignty, know- 215
ledge and reason, I should be false persuaded I had daughters.

FOOL Which they will make an obedient father.

LEAR Your name, fair gentlewoman?

203-206 I . . . are.] Verse in Ff. Prose in Q¹.^a. Editors verse. 203 your] Ff *your* Q¹.^a *that* Furness, Cam, etc. *that* Delius, Craig, Phelps, NCE, Alexander, Muir *your* 205 which . . . transport] From Ff. Q¹.^a *that* . . . *transforme* Furness, Delius, etc. follow F. Cam, Chambers, Ridley, Kittredge follow Q. Craig, Phelps *which* . . . *transform* 207 the cart . . . horse?] Refers to the saying "the cart before the horse": see Tilley: C, 103. 208 Whoop, . . . thee.] In a separate line in Ff. Perhaps, as Steevens noted, the burthen of an old song. Jug was nickname for Joan. Cam, Craig, Phelps, Ridley, Craig: A, Alexander, Muir include in Fool's prose. Furness puts in italics and NCE in inverted commas. Delius, Chambers separate by a dash. Kittredge puts in a separate line. 209-213 Does . . . am?] Verse in Ff. Prose in Q¹.^a. Editors verse. 209 Does . . . Lear.] One line in Rowe. Two lines in Ff, ending *me*? . . . Lear: Editors follow Rowe. This] Ff *This* Q¹.^a *why this* Furness, Cam, etc. *This* Ridley *Why, this* 210 Does] Ff *Do's* Q¹.^a *doth* Furness, Delius, etc. *Does* Cam, Chambers, Ridley, Kittredge, NCE, Walker: TP *Doth* 211 *notion weakens, his*] From Ff. Q¹ *notion, weaknes, or his* Q^a *notion, weaknesse, or his* Furness, Cam, Delius, Craig, Phelps, Ridley, Kittredge, NCE, Muir *notion weakens, his* Craig: A, Walker: TP *notion weakens, or's* Chambers, Alexander *notion weakens, or his* 212 *lethargied—*] From Rowe. Ff *Lethargied*. Q¹ *lethergie*, Q^a *lethergy*, Duthie *Lethargied—* Furness, Cam, etc. *lethargied—* Delius *lethargied—* Craig, Chambers, Phelps, Craig: A *lethargied*. Ha! waking?] From Ff. Q¹.^a *sleeping or waking; ha! sure* Editors *Ha! waking?* Walker: TP *Sleeping or Waking? Ha! Sure* (ending line in *Ha!* and making next line *Sure 'tis not so. . . me*) 214 fool . . . shadow.] From Ff. Q¹.^a omit fool and continue speech to Lear. Editors follow F. shadow.] From Ff. Q¹.^a *shadow?* 215 LEAR] Q¹.^a omit, as also some earlier editors, Pope, Theobald, Malone, etc. Furness, Cam, etc. admit. 215-217 I would . . . father.] From Q¹.^a. Ff omit. Rowe, Johnson, Capell, Schmidt omit. Pope omitted l. 217 and *that* and read *of knowledge, and of reason*, printing in verse form and ending ll. 214-218 in *marks . . . reason, . . . daughters. . . gentlewoman?*—Theobald and Hanmer followed Pope. Malone followed Q. Chambers, like Schmidt, finds here a lacuna in F; and Schmidt describes Q's lines as too

GONERIL

This admiration, sir, is much o' th' savour
 Of other your new pranks. I do beseech you 220
 To understand my purposes aright:
 As you are old and reverend, should be wise.
 Here do you keep a hundred knights and squires;
 Men so disordered, so deboshed and bold
 That this our court, infected with their manners, 225
 Shows like a riotous inn. Epicurism and lust
 Makes it more like a tavern or a brothel
 Than a graced palace. The shame itself doth speak
 For instant remedy. Be then desired
 By her that else will take the thing she begs 230
 A little to disquantity your train,
 And the remainders that shall still depend
 To be such men as may besort your age,
 Which know themselves and you.

LEAR

Darkness and devils!

Saddle my horses! Call my train together. 235
 Degenerate bastard! I'll not trouble thee:
 Yet have I left a daughter.

questionable for adoption. Duthie: KL, 376, explains F's gap by suggesting that the compositor, having set up the Fool's short speech, let his eye return to the copy after the Fool's next speech. Walker would adopt verse, ending in *markes . . . reason . . . daughters*. and read [of] *knowledge and [of] reason* In vol. viii, pp. 207, 208 Cam gives readings from Pope, Theobald, Johnson, Dyce and others, the general effort being to establish verse. Modern editors follow Q. Kittredge prints in verse, ending lines in *sovereignty, . . . persuaded . . . daughters*. 219-237 This . . . daughter.] Divided as in Ff. Prose in Q¹. Editors divide as in F, except Ridley, who transfers *you* to begin l. 221, omitting *To* See note to l. 221. 219 This . . . sir.] From Ff. Q¹. *Come sir, this admiration* Furness, Cam, etc. follow F. Ridley follows Q, with *Come, sir!* in separate line. o' th' F¹. *o' th' F² oth' Q¹. of the* Cam, Delius, etc. *o' the* Furness, Kittredge, Alexander, Muir *o' th' savour* Q², Capell, Malone, etc., Craig, Phelps *favour* Cam, etc. *savour* 221 *To* Q¹. omit. Ridley omits. 222 should] From Q² Ff. Q² *you should* Delius, Craig, Phelps, Ridley, etc. *should* Furness, Cam, Chambers, Kittredge *you should* 223 a hundred] From Ff. Q¹ a 100. Q² *one hundred* Editors *a hundred* 224 deboshed] Ff *debosh'd*, Q¹. *deboyst* Pope, Malone and others *debauch'd* Editors *debosh'd* 227 Makes it] From Ff. Q¹. *make* Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge *Make it* Furness, NCE, Craig: A, Alexander, Muir *Makes it* or a] Ff or a Q¹. *or* Furness, Cam, etc. or a Ridley or 228 graced] From Ff. Q¹. *great* Furness, Cam, etc. *grac'd* Ridley *great* 229 then] Ff *then* Q¹. *thou* Furness, Cam, etc. *then or then*, Ridley *thou* 232 remainders] From Ff. Q¹. *remainder* Furness, Cam, etc. *remainder* or *remainder*, NCE, Alexander, Muir *remainders* or *remainders*, 234 Which] From Ff. Q¹ *that* Q² and Furness, Cam, etc. *Which* Ridley *That*

GONERIL

You strike my people, and your disordered rabble
Make servants of their betters.

Enter Albany.

LEAR

Woe that too late repents!— (*To Albany*) O, sir, are you come? 240
Is it your will? Speak, sir. Prepare my horses.
Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster!

ALBANY

Pray, sir, be patient.

LEAR (*to Goneril*)

Detested kite! thou liest. 245
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their name. O most small fault,
How ugly didst thou in Cordelia show! 250
Which, like an engine, wrenched my frame of nature
From the fixed place, drew from my heart all love
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in

Striking his head.

238, 239 You . . . betters.] Prose in Q¹.^a Ff. Verse in Rowe. Editors follow Rowe. 239 *Enter Albany.*] From Ff. Q¹.^a Enter Duke. 240-330] Verse in Ff. Prose in Q¹.^a except ll. 298, 329, 330. Verse in editors with occasional half-lines except lines 298, 317, 329, 330 in prose; but Alexander, as we do, treats *I have . . . ever. Do you mark that?* as one line. 240 Woe] Ff *Woe*, Q¹.^a *We* Furness, Cam, etc. *Woe*, Kittredge, Alexander *Woe* Ridley *We*, repents!—] Ff *repents*: Q¹ *repent's*, Q^a *repent's* vs; Furness, Cam, Delius *repents*,— Craig, Phelps, Craig: A, Muir *repents*; Chambers, Kittredge, NCE, Alexander *repents*!— Ridley *repent's*,— (*To Albany*)] Added by Rowe. Kittredge, NCE, Craig: A, Alexander, Muir omit. Furness marks in note. O, . . . come?] From Q¹.^a Ff omit. Editors admit. 241 will? . . . my] From Johnson. Ff *will, speake Sir? Prepare my* (F^o.⁴ *speake*),. Q¹.^a *will that wee prepare any* (Q^a *we*). Furness, Cam, etc. follow Johnson. Ridley *will that we—Prepare my* 244, 245 ALBANY *pray*, . . . LEAR] From Ff. Q¹.^a omit. Editors admit. 245 (*to Goneril*)] Added by Rowe. Editors follow Rowe; Furness marks in note. 245, 246 liest. . . . are] From Ff. Q^a *list my traine*, and Q^a *lessen my traine* and Editors follow F: 251 Which,] Ff *Which* Q¹.^a *that* Furness, Delius, etc. *Which*, Cam, Ridley *That*, engine.] Often explained as rack; but Kittredge remarks that the figure is that of a building dislodged by a mechanical contrivance. An 'engine of war' is perhaps implied. 253 Lear, Lear, Lear!] Thrice in Ff; twice in Q¹.^a. Furness, Cam, etc. thrice Ridley twice 254 *Striking his head.*] Added by Pope. Editors

And thy dear judgement out! Go, go, my people.

255

ALBANY

My lord, I am guiltless, as I am ignorant
Of what hath moved you.

LEAR

It may be so, my lord.

Hear, Nature, hear! dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful.

260

Into her womb convey sterility;
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her! If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatured torment to her.
Let it stamp wrinkles in her brow of youth;
With cadent tears fret channels in her cheeks;
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child! Away, away!

265

270

Exit.

ALBANY

Now, gods that we adore, whereof comes this?

GONERIL

Never afflict yourself to know more of it,
But let his disposition have that scope
As dotage gives it.

275

follow Pope; Furness marks in note. 255 people.] Alexander here adds
Exeunt Kent and Knights. See note to l. 293, *Exeunt* etc. 256 etc. ALBANY]
Q¹. ^a Duke. Editors prefix for Albany. 257 Of . . . you.] From Ff. Q¹. ^a
omit. Editors admit. 258 Hear, . . . goddess, hear!] Ff *Heare . . . Goddessse*,
heare: Q¹. ^a *harke Nature, heare deere Goddessse*, Furness, Cam, etc. follow F.
Ridley follows Q. 266 thwart disnatured] From Ff. Q¹. ^a *thourt disuetur'd*
Furness, Cam, etc. follow F. Henderson conj., Ridley *thwart disfeatur'd*
Ridley recognizes that Q's text may arise from "graphical error" but prefers
it because it alludes to "both moral and physical deficiencies," while F's
alludes only to the former; but surely nothing could more absolutely express
every possible kind of degeneration than *thwart disnatured*. 268 cadent]
From Ff. Q¹. ^a *accent* Editors *cadent* Here, as with *disuetur'd*, is another
misreading of script: *accent* for *cadent* with open a 270 that . . . feel] Q¹
that shee may feele, that she may feele 272 Away, away!] Ff *Away, away*.
Q¹. ^a *goe, goe, my people?* (Q repeats from l. 255.) Furness, Cam, etc.
follow F. Ridley *Go, go, my people!* *Exit.*] Q¹. ^a omit. 273] Two lines in Ff,
ending *adore, . . . this?* Editors one line. 274 more of it,] F²⁻⁴ *more of it*:
F²⁻⁴ *of it*: Q¹. ^a *the cause*, Furness, Cam, etc. *the cause*, or *the cause*; Delius,
NCE, Alexander, Muir *more of 't*, (some *it*;) 276 As] Ff *As* Q¹. ^a *that*
Furness, Cam, etc. *That* Delius, NCE, Alexander, Muir *As* *Enter Lear.*
Q¹. ^a omit.

Enter Lear.

LEAR

What, fifty of my followers at a clap!
Within a fortnight!

ALBANY

What's the matter, sir?

LEAR

I'll tell thee. (*To Goneril.*) Life and death! I am ashamed
That thou hast power to shake my manhood thus; 280
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
Th' untented woundings of a father's curse
Pierce every sense about thee! Old fond eyes,
BewEEP this cause again, I'll pluck ye out 285
And cast you with the waters that you loose
To temper clay. Yea, is it come to this?
Ha! let it be so: I have another daughter,

278 What's] From Ff. Q¹. ^a *What is* Furness, Cam, etc. *What's* Ridley *What is* 279] Prose in Q¹. ^a. Two lines in Ff, ending *thee*: . . . *asham'd* One line in Rowe, whom editors follow. (*To Goneril*)] Added by Theobald. Flatter, 78-81, objects to this S.D. *I'll tell thee*—, he holds, is the start of further denunciation of Goneril, at which point, stricken by emotion, Lear breaks down. He has, says Flatter, neither eyes nor ears for Albany, and his speech is meant to be continuous. Editors follow Theobald. 281 which] From Ff. Q¹. ^a *that* Furness, Cam, etc. *which* Ridley *that* 282] Prose in Q¹. ^a. Two lines in Ff, ending *them*, . . . *thee*: Editors one line. *thee* . . . Blasts] Q¹. ^a *the worst blasts* 282, 283 *thee*! Th' untented] Ff *thee*: Th' untented Q¹ unc. Q^a *the vtender* Q¹ c. *the vtented* (Greg: VKL, 15, 18, 134, 153, 180.) untented=uncleansed by a tent, or surgical plug. Cam, Delius, Chambers, Ridley, Craig: *A thee! The untented* Furness, Craig, Phelps, Kittredge, NCE, Alexander, Muir *thee! Th' untented* 284 Pierce] Ff *Pierce* Q¹ unc. Q^a *peruse* Q¹ c. *pierce* (Greg: VKL, 15, 18, 134, 153, 180.) Editors *Pierce* sense] Warburton *fence* and Kellner, 101, supports him. *thee*! Old] Ff *thee*. Old Q¹. ^a *the old* Editors *thee*! Old (some *thee*!) 285 ye] Ff *ye* Q¹. ^a *you* Furness, Cam, etc. *ye* Ridley *you* 286 cast you] From Ff. Q¹. ^a *you cast* Editors *cast you* or *cast you*, loose] From F¹. ^a *loose* F². ^a *lose* Q¹. ^a *make* Staunton, NCE, Alexander, Muir *loose*, Furness, Cam, etc. *lose*, Ridley *make* Staunton explained *lose* as *discharge* and Furness thought *loose* probably preferable. Kittredge explains *lose* as "waste—since these tears are of no avail." Muir thinks the sense 'emit,' with perhaps a quibble on *loose* and *lose* The spellings *loose* and *lose* were used interchangeably. *loose* seems the better reading in this context. 287 Yea, . . . this?] Q¹ *yea, i'st . . . this?* Ff omit. Q^a *yea, is it . . . this?* Pope, Furness, Chambers, NCE *Ha! is it . . . this?* Cam, Delius, Craig, Phelps, Craig: A, Kittredge *Yea, is it . . . this?* Ridley *yea, is't . . . this?* Duthie, Muir *Yea, is't . . . this?* Alexander *Ha! Is't . . . this?* 288 Ha, . . . so:] In Ff *Ha? Let it be so.* ends l. 287. Q¹. ^a omit. Cam, Delius, etc. *Let it be so*: beginning l. 288. Furness, Kittredge, Alexander *Let it be so.* beginning l. 288.

Who, I am sure, is kind and comfortable.
 When she shall hear this of thee, with her nails 290
 She'll flay thy wolvisch visage. Thou shalt find
 That I'll resume the shape which thou dost think
 I have cast off for ever.

Exeunt Lear, Kent (Caius), and Attendants.

GONERIL

Do you mark that?

ALBANY

I cannot be so partial, Goneril,
 To the great love I bear you,—

295

GONERIL

Pray you, content. What, Oswald, ho!

(*To the Fool*) You, sir, more knave than fool, after your master.

FOOL Nuncle Lear, nuncle Lear, tarry: take the fool with thee.

A fox, when one has caught her,
 And such a daughter, 300
 Should sure to the slaughter,
 If my cap would buy a halter:
 So the fool follows after.

Exit.

Chambers *Let it be so!* Ridley *ha, let it be so!* ending l. 287. Duthie, Muir *Hal Let it be so.* (Muir *so:*) beginning l. 288. I have . . . daughter.] Separate line in Ff. Q¹. ^a *yet have I left a daughter*, Furness, Craig, Phelps, NCE, Craig: A, Alexander, Duthie, Muir adopt F and place at end of l. 288. Cam, Chambers, Delius, Kittredge adopt Q and place at end of l. 288. Ridley prints Q as separate line. 289 Who.] Ff *Who* Q¹. ^a *whom* Editors *Who* 291 flay] Q¹ Ff *flea* Q^a *fley* Editors *flay* 293 ever.] Ff *ever*. Q¹. ^a *ever, thou shalt I warrant thee*. Cam, Craig, Ridley, Craig: A *ever: . . . thee*. (after Q) Furness, NCE *ever. . . thee*. (after Q). Delius, Duthie, Alexander, Muir *ever*. Craig, Chambers, Phelps, Kittredge *ever; . . . thee*. *Exeunt . . . Attendants.*] Added after Rowe and Capell. Editors adopt, except Alexander *Exit Lear*. Q^a F¹ *Exit*. Do you mark that?] Separate line in Furness, Cam, etc. Ends l. 293 in Duthie, Alexander. *that?*] Ff *that?* Q¹. ^a *that my Lord?* Furness, Cam, etc. follow Q. Delius, Craig, Phelps, NCE, Alexander, Muir *that?* 295 you,—] Q¹ *you*, Q^a Ff *you*. Theobald's dash, generally adopted. 296, 297 Pray . . . more] From Ff. Q¹. ^a *Come sir no more, you, more* (Q^a *str, no more:*) Furness, Cam, etc. follow F. Ridley *Come, sir, no more*. *You, more* (*Come, . . . more* in separate line) 297 (*To the Fool*)] Added by Johnson. Editors follow Johnson (Furness marks in note.) *more . . . fool.*] Common phrase: see Tilley: K, 129. 298] Two lines in Ff, ending *Lear, . . . thee*: Prose in Q¹. ^a. Editors prose. *tarry:*] Ff *Tarry*, Q¹ *tary and* Q^a *tarry and* Furness, Cam *tarry*; Delius, Craig, Chambers, Phelps, Craig: A, Muir *tarry*, Ridley *tarry and* Kittredge, NCE *tarry!* Alexander *tarry*— 298, 299 with *thee*. A fox.] Ff with *thee*: A fox, Q^a. ^a *with a fox* (prose). Furness, Cam, etc. with *thee*. A fox, Ridley with A fox, 299-303] Divided as in Ff. Prose in Q¹. ^a. Editors divide as in F. On the rhymes see Kökeritz, 39, 183, 310. The common vowel was probably like *a* in *father* and the values of *i* and *f* were suppressed in *halter, after*. 303 *Exit*] Q¹. ^a omit.

GONERIL

This man hath had good counsel: a hundred knights!
 'Tis politic and safe to let him keep 305
 At point a hundred knights: yes, that on every dream,
 Each buzz, each fancy, each complaint, dislike,
 He may enguard his dotage with their pow'rs
 And hold our lives in mercy. Oswald, I say!

ALBANY

Well, you may fear too far.

GONERIL

Safer than trust too far. 310
 Let me still take away the harms I fear,
 Not fear still to be taken. I know his heart.
 What he hath uttered I have writ my sister.
 If she sustain him and his hundred knights,
 When I have showed th' unfitness,—

Enter Oswald.

How now, Oswald! 315

What, have you writ that letter to my sister?

OSWALD

Ay, madam.

GONERIL

Take you some company, and away to horse.
 Inform her full of my particular fear,
 And thereto add such reasons of your own 320
 As may compact it more. Get you gone;
 And hasten your return. (*Exit Oswald.*) No, no, my lord,
 This milky gentleness and course of yours
 Though I condemn not, yet, under pardon,

304-315 This . . . unfitness,—] From Ff. Q¹.² omit. Editors admit. 304] Two lines in Ff, ending *Counsel*, . . . *Knights*? Editors print in one line. 311, 312 Let . . . taken.] Based on common phrase: see Tilley: F, 135. 315 unfitness,—] Ff *vnfinesse*. Rowe's dash, generally adopted. *Enter Oswald.*] Ff *Enter Steward*. Q¹.² omit. Ridley omits. How now, Oswald!] From Ff. Q¹.² Gon. *What Oswald, ho.* Oswald. *Here Madam.* Q here echoes l. 296 above. Furness, Cam, etc. follow F. Ridley follows Q. 316 What,] Ff *What*. Q¹.² Gon. *What* (Q² *What*,) that] Ff *that* Q¹.² *this* Furness, Cam, etc. *that* Ridley *this* 317 Ay,] Ff *I or I*, Q¹.² *Yes* Furness, Delius, etc. Ay, Cam, Chambers, Ridley, Kittredge *Yes*, 319 fear,] From Ff. Q¹.² *feares*, Furness, Cam, etc. *fear*, or *fear*; Ridley *fears*, 321, 322 gone; And . . . lord,] Ff *And hasten your returne*; *no, no, my Lord*, Q¹ unc. *gon, and after your returne now my Lord*, Q¹ c. *gon, & hasten your returne now my Lord*, Q² c. *gon, & after your returne—now my Lord*, (Greg: VKL, 15, 16, 18, 151, 153, 180.) Furness, etc. *gone*; *And hasten your return. No, no, my lord*; Ridley *gone*; *And hasten your return. Now, my lord. Exit Oswald.*] From Rowe: *Exit Steward*. 323 milky] From Ff. Q¹ unc. Q² *mildie* Q¹ c. *milkie* (Greg: VKL, 18, 53, 180.) Editors *milky* 324 condemn not,] From Ff. Q¹.² *dislike not*, Pope,

You are much more attax'd for want of wisdom 325
Than praised for harmful mildness.

ALBANY

How far your eyes may pierce I cannot tell.
Striving to better, oft we mar what's well.

GONERIL

Nay, then—

ALBANY

Well, well; th' event. *Exeunt.* 330

SCENE V. COURT BEFORE THE DUKE OF ALBANY'S PALACE.

Enter Lear, Kent (Caius), and Fool.

LEAR Go you before to Gloucester with these letters.

Acquaint my daughter no further with anything you know
than comes from her demand out of the letter. If your diligence
be not speedy, I shall be there afore you.

KENT (CAIUS) I will not sleep, my lord, till I have delivered your 5
letter. *Exit.*

FOOL If a man's brains were in 's heels, were 't not in
danger of kibes?

etc. Craig: A, Kittredge *condemn it not*, Furness, Cam, etc. *condemn not*, Ridley *dislike not*, 325 You are] From F¹-4. F¹ *Your are* Q¹. * *y're* Editors *You are* attax'd for] Ff *at task* for Q¹ unc. Q² *alapt* Q¹ c. *attask't* for Johnson associated *at task* with the phrase: "I'll take you to task." Kellner, 73, remarked that the MS. of Q must have read *attax't*. Greg points out, with reference to *alapt* that confusion of *l* and *t* is rather characteristic of Q, and that *x* and *p* are indistinguishable in many secretary hands: hence *alapt* would represent original *ataxt*; which in modern form would be *attax'd*. *ataxt* for thus corresponds to *tax'd* with: cf. *Lear* III ii 15, *I tax not you . . . with unkindness*: where Q reads *taske*. (Greg: VKL, 18, 141, 150, 153-55.) Furness, Kittredge, NCE *at task* Cam, Duthie, Craig, Chambers, Phelps, Ridley, Craig: A *attask'd* or *attask'd* Delius, Alexander *ataxt* Muir *attax'd* 326 praised] From Ff. Q¹. * *praise* Editors *prais'd* 327, 328] Verse in Q² Ff. Prose in Q¹. Editors verse. 328 better, oft] From Ff. Q¹. * *better ought*, Editors *better, oft* 329 then—] From Q² Ff. Q¹ *then*. Editors *then*— 330 th' event.] Q² *the euent*, Q³ *the euent*. Ff *the 'uent*. Cam, Delius, etc. *the event*. Chambers *the event!* Furness, Kittredge, NCE, Alexander, Muir *th' event*. *Exeunt.*] Q³ *Exit*. SCENE V.] Ff *Scena Quinta*. Q¹. * omit. COURT . . . PALACE.] Added by ed. after Theobald. (Adams: *The Platform*.) *Enter . . . Fool.*] From Q². (*Caius*.) Added by editor. Q¹ *Enter Lear*. Ff *Enter Lear, Kent, Gentleman, and Foole*. The speech-prefixes in this Sc. in F¹ are: Lear; Kent; Foole, Fool; Gent. In Q¹: Lear; Kent; Foole, Fool; Seruant. 1 Gloucester] Not the nobleman, but the town. Sugden, 224, notes that the residence of Cornwall is made to be in Gloucester, so that he may be near the castle of the Earl of Gloucester. 4 afore] Ff *afore* Q¹. * *before* Furness, Cam, etc. *afore* Delius, Craig, Phelps, Ridley *before* 7 were] Q¹ *where* Editors *were* in's] F¹ *in's* F² *ins* Q¹. * F³. *

- LEAR Ay, boy.
 FOOL Then, I prithee, be merry: thy wit shall not go 10
 slipshod.
 LEAR Ha, ha, ha!
 FOOL Shalt see thy other daughter will use thee kindly,
 for though she's as like this as a crab's like an apple, yet I can
 tell what I can tell. 15
 LEAR What canst tell, boy?
 FOOL She will taste as like this as a crab does to a crab.
 Thou canst tell why one's nose stands i' th' middle on 's face?
 LEAR No.
 FOOL Why, to keep one's eyes of either side's nose, that 20
 what a man cannot smell out he may spy into.
 LEAR I did her wrong.
 FOOL Canst tell how an oyster makes his shell?
 LEAR No.
 FOOL Nor I neither; but I can tell why a snail has a house. 25
 LEAR Why?
 FOOL Why, to put's head in; not to give it away to his
 daughters, and leave his horns without a case.
 LEAR I will forget my nature. So kind a father!—Be my
 horses ready? 30

in his Furness, Cam, Craig, Chambers, Phelps, Ridley, Kittredge, NCE, Craig: A, Alexander, Muir *in's* Delius *in his* were't] From Rowe. Q¹. ^a Ff *were't* Editors *were't* 10 prithee,] F¹. ^a. ⁴ *prythee* Q¹ *prethe* Q^a F² *prethee* Editors as for i iv 123. not] Ff *not* Q¹. ^a *nere* Furness, Delius, etc. *not* Cam, Chambers, Ridley, Kittredge, Craig: A *ne'er* 14 she's] Q^a *she is* Editors *she's* crab's] Ff *Crabbe's* or *Crab's* Q¹ *crab is* Q^a *crabbe is* Furness, Cam, etc. *crab's* Delius, Craig, Phelps, Ridley *crab is* 14, 15 can tell what] From Ff. Q¹. ^a *con, what* Furness, Cam, etc. follow F. Ridley *con what* 16 What . . . boy?] From Ff. Q¹. ^a *Why what canst thou tell my boy?* Furness, Delius, etc. follow F. Cam, Ridley follow Q. 17 She will] From Ff. Q¹ *Sheel* Q^a *Shee'l* Furness, Cam, etc. *She will* Ridley, Kittredge *She'll* does] Ff *do's* Q¹. ^a *doth* Furness, Cam, etc. *does* Ridley *doth* 18 Thou canst] From F¹. ^a. F². ⁴ *canst thou* Q¹. ^a *thou canst not* Furness, Cam, etc. follow F¹. Ridley follows Q. i' th'] Q¹. ^a *in the* Cam, Delius, etc. i' *the* Furness, Kittredge, NCE, Alexander, Muir i' th' on's] Ff on's Q¹. ^a *of his* Furness, Cam, etc. on's Ridley of his 20 one's] Ff ones Q¹. ^a *his* Furness, Cam, etc. one's Ridley his of] Ff of Q¹. ^a *on* Furness, Cam, etc. of Ridley on side's] Q^a *side his* Editors *side's* 21 he] Q¹ *a* Furness, Cam, etc. *he* Ridley *a* Kittredge *'a* 22 wrong.] From Q¹ Ff. Q^a *wrong!* Theobald *wrong*— and Furness, Cam, Craig, Chambers, Phelps, Ridley, NCE, Craig: A, Muir follow him. Delius *wrong*:— Kittredge, Alexander *wrong*. 27 put's] Q¹. ^a *put his* Furness, Cam, etc. *put's* Delius, Craig, Chambers, Phelps, Ridley *put his* to his] Q^a *into his* Editors *to his* 28 daughters,] From Ff. Q¹. ^a *daughter*, Editors *daughters*, 29 father!—] Rowe *father!* Q¹. ^a *father*; Ff *Father?* Furness, Cam, etc. *father!*— Craig, Phelps, NCE, Craig: A, Muir *father!*

FOOL Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.
 LEAR Because they are not eight?
 FOOL Yes, indeed: thou wouldst make a good fool.
 LEAR To take 't again perforce! Monster ingratitude! 35
 FOOL If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.
 LEAR How's that?
 FOOL Thou shouldst not have been old till thou hadst been wise. 40
 LEAR
 O, let me not be mad, not mad, sweet heaven!
 Keep me in temper: I would not be mad!

Enter Gentleman.

How now! are the horses ready?
 GENTLEMAN Ready, my lord.
 LEAR Come, boy. 45
 FOOL
 She that's a maid now and laughs at my departure
 Shall not be a maid long, unless things be cut shorter. *Exeunt.*

31 'em.] Ff *'em*; Q¹. ² *them*; Furness, Cam, etc. *'em*. Ridley *them*; 32 seven stars] = N. Pole constellation or Pleiades. *more*] F¹. ² *mo* F² *more* Q¹. ³ F⁴ *more* Cam, Delius, etc. *more* Furness, Kittredge, NCE, Alexander *more* Muir *mo* 34 indeed.] Ff *indeed*, Q¹. ² omit. Ridley omits. 36 I'd] Ff *I'd* Q¹ *id'e* Q² *Id* Furness, Cam, Chambers, Ridley, Kittredge *I'd* Delius, Craig, etc. *I'd* 39 till] Q¹. ² *before* Furness, Cam, etc. *till* Craig, Phelps, Ridley *before* 41, 42 O, . . . mad!] Prose in Q¹. ² Ff. Pope and editors verse. Ridley one line. 41 not mad.] Q¹. ² omit. Ridley omits. 41, 42 sweet heaven! Keep] Q¹. ² *sweete heauen! I would not bee mad, keepe* Furness, Cam, etc. *sweet heauen! Keep* (Craig, Phelps, Craig: A, Muir *heaven*;) Ridley *I would not be mad; sweet heaven! Keep* 42 *Enter Gentleman.*] Added by Theobald, whom editors follow. 43 How now!] Q¹. ² omit. Ridley omits. 44 GENTLEMAN] Ff *Gent*. Q¹. ² *Servant*. Editors *Gent*. 45] Q¹. ² here add *Exit*. Editors omit. 46, 47 She . . . shorter.] Steevens supposed that these lines were introduced by some "buffoon actor"; and Grant White and others have thought them spurious. 46 that's a] From Ff. Q¹. ² *that is* Furness, Cam, etc. *that's a* Ridley *that is a* 46, 47 departure . . . shorter.] This rhyme was correct in Elizabethan pronunciation and perhaps shows Warwickshire dialect influence. See Kökeritz, 226. 47 unless] From Ff. Q¹. ² *except* Furness, Cam, etc. *unless* Ridley *except*. *Exeunt.*] From Ff. Q¹. ² *Exit*.

ACT II

SCENE I. THE EARL OF GLOUCESTER'S CASTLE.

Enter Edmund and Curan, severally.

EDMUND Save thee, Curan.

CURAN And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his Duchess will be here with him this night.

EDMUND How comes that?

5

CURAN Nay, I know not. You have heard of the news abroad, I mean the whispered ones, for they are yet but ear-kissing arguments?

EDMUND Not I. Pray you, what are they?

CURAN Have you heard of no likely wars toward 'twixt the Dukes of Cornwall and Albany?

10

EDMUND Not a word.

CURAN You may do then in time. Fare you well, sir. *Exit.*

EDMUND

The Duke be here to-night? The better! best!

ACT II SCENE I.] Ff Actus Secundus. Scena Prima. Q¹. ^a omit. THE . . . CASTLE.] Added by ed. after Rowe. (Adams: The Chamber. Adams remarks: "Because the Globe stagehouse was in fact three stories high, it was theatrically convincing for Edmund on the second level to summon Edgar down from rooms above.") *Enter . . . severally.*] Ff Enter Bastard, and Curan seuerally. Q¹ Enter Bast. and Curan meeting. Q³ Enter Bastard, and Curan meetes him. The speech-prefixes in this Sc. in F¹ are: Bast.; Cur.; Edg.; Glo., Glost.; Corn.; Reg. In Q¹: Bast.; Curan; Edg.; Glost.; Corn.; Reg., Regan; Duke. 1, 5, etc. EDMUND] Q¹. ^a Ff. Bast. or Bastard. Editors Edm. 2-4] Prose in Q¹. ^a. Four lines in Ff, ending *bin . . . notice . . . Duchesse . . . night.* Editors prose. 2 you,] F¹ *your* 3 Regan] Q¹. ^a omit. Ridley omits. 4 this night.] Ff *this night.* Q¹. ^a *to night* Furness, Cam, Chambers, Kittredge, NCE, Craig: A, Alexander, Muir *this night.* Delius, Craig, Phelps, Ridley *to-night.* 7 ones.] Alexander *one, they*] Ff *they* Q¹. ^a *there* Editors *they* ear-kissing] From Ff. Q¹. ^a *ear-bussing* Duthie *ear-bussing* Ridley, Alexander, Muir *ear-bussing* Furness, Cam, etc. *ear-kissing* Duthie: KL, 17, 192, supposes that F's text is a sophistication of Q's original reading, or perhaps a misreading of it. 9 Not I. Pray] Ff *Not I: pray* Q¹. ^a *Not, I pray* Cam, Delius, etc. *Not I: pray* Furness, Kittredge, NCE, Alexander *Not I. Pray* Chambers *Not II Pray* 10-12 CURAN . . . word.] Q³ omits. Editors admit. 10, 11] Prose in Q¹. ^a. Two lines in Ff, ending *toward, . . . Albany?* Editors prose. 10 toward] Q¹ *towards*, Furness, Cam, etc. *toward*, or *toward* Ridley *towards*, the] Q¹ *the two* Furness, Cam, etc. *the* Ridley, Kittredge *the two* 13] Two lines in Ff, ending *time, . . . Sir.* Editors print in one line. do] Q¹. ^a omit. Ridley omits. *Exit.*] Q¹ omits. 14-97 The Duke . . . consort.] Verse in Ff. Prose in Q¹. ^a. Editors verse. 14 better! best!] From Pope. Q¹. ^a Ff *better best*, Furness, Cam, etc. follow

This weaves itself perforce into my business. 15
 My father hath set guard to take my brother;
 And I have one thing, of a queasy question,
 Which I must act. Briefness and fortune, work!
 Brother, a word! Descend! Brother, I say!

Enter Edgar.

My father watches. O sir, fly this place! 20
 Intelligence is given where you are hid.
 You have now the good advantage of the night.
 Have you not spoken 'gainst the Duke of Cornwall?
 He's coming hither, now, i' th' night, i' th' haste,
 And Regan with him. Have you nothing said 25
 Upon his party 'gainst the Duke of Albany?
 Advise yourself.

EDGAR I am sure on 't, not a word.

EDMUND

I hear my father coming. Pardon me:
 In cunning I must draw my sword upon you.
 Draw: seem to defend yourself. Now quit you well. 30
 Yield! Come before my father. Light, ho, here!
 Fly, brother. Torches, torches! So, farewell.

Exit Edgar.

Pope. Ridley *The better best*; 18 Which . . . work!] Ff *Which I must act, Briefnesse, and Fortune worke*. Q¹.² *which must aske breefenes and fortune's help*; Editors follow F except Ridley *Which must ask briefness and fortune's help*. Furness punctuates act. . . . *fortune, work!*— Cam act: . . . *fortune, work!* Delius, Chambers act.— . . . *fortune, work!*— Craig, Phelps, Kittredge, NCE, Craig: A, Alexander, Muir act. . . . *fortune, work!* (Alexander *fortune*) 19 *Enter Edgar.*] After *work!* in l. 18 in Ff; after *weaves* l. 15 in Q¹; after *which* l. 18 in Q². Furness, Cam, etc. place after *say!* NCE after *work!* l. 18. 20 *sir,*] Q¹.² omit. Ridley omits. 23 'gainst] From Ff. Q¹ *gainst* Q² *against* Editors 'gainst Cornwall?] From Ff. Q¹.² *Cornwall ought*, Furness, Cam, etc. *Cornwall?* Ridley *Cornwall ought?* 24 *i' th' night, i' th'*] From Ff. Q¹.² *in the night, i' h* Cam, Delius, etc. *i' the night, i' the* Furness, Kittredge, NCE, Alexander, Muir *i' th' night, i' th'* Chambers *in the night, in the* 26 'gainst] From Ff. Q¹.² *against* Furness, Cam, etc. *against* Ridley *against* 27 *yourself.*] Ff *your selfe*. Q¹.² *your*— Furness, Cam, etc. *yourself*. Ridley *your*— 28, 29 *me*: In *cunning*] Ff *me*: In *cunning*, Q¹.² *me in crawing*, Editors follow F, punctuating thus: Furness, Craig, Phelps, Craig: A, Muir *me*; . . . *cunning* Cam, Ridley *me*: . . . *cunning* Delius *me*; . . . *cunning*, Chambers, Kittredge *me!* . . . *cunning* NCE, Alexander *me*, . . . *cunning* 30 *Draw*:] Ff *Draw*, Q¹.² omit. Furness, Craig, etc. *Draw*; Cam, Delius *Draw*: Chambers *Draw!* Ridley omits. Kittredge *Draw*, *Draw*: . . . *well.*] One line in Capell. Two lines in Ff, ending *selfe*, . . . *well*. Prose in Q¹.². Editors one line. 31 *ho*,] Ff *hoa*, Q¹ *here*, Q² *heere*, Furness, Cam, etc. *ho*, Delius, Craig, Phelps, Craig: A, Muir *ho!* Ridley *here*, 32 *brother.*] Ff *Brother*, Q¹.²

Some blood drawn on me would beget opinion

Wounds his arm.

Of my more fierce endeavour: I have seen drunkards
Do more than this in sport. Father, father!
Stop, stop! No help?

35

Enter Gloucester, and Servants with torches.

GLoucester

Now, Edmund, where's the villain?

EDMUND

Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress.

GLoucester

But where is he?

40

EDMUND

Look, sir, I bleed.

GLoucester

Where is the villain, Edmund?

EDMUND

Fled this way, sir. When by no means he could—

GLoucester

Pursue him, ho! Go after. (*Exeunt some Servants.*) 'By no means'

EDMUND

[what?

Persuade me to the murder of your lordship;

But that I told him the revenging gods

45

'Gainst parricides did all the thunder bend,

brother flie, Furness, Chambers *brother!*— Cam, etc. *brother*. or *brother*.— Ridley *brother, fly!* *Exit Edgar.*] Q¹.^a omit. Editors admit. 33 *Wounds his arm.*] Added by Rowe, and generally adopted. Kittredge *Stabs his arm*. Furness records in note. 34 I have] Pope, Dyce, Kellner *I've* 36 *Enter . . . torches.*] From Ff. Q¹ Enter Glost. Q² Enter Gloucester. Editors follow F. 37 where's] From Q³ Ff. Q¹ *where is* Furness, Cam, etc. *where's* Ridley *where is* 39 *Mumbling*] From Ff. Q¹.^a *warbling* Furness, Cam, etc. *Mumbling* Ridley *Warbling* 40 stand] F¹.^a *stand* Q³ F³.^a *stand his* Q¹ *stand's* Furness, Delius, Craig, Phelps, Muir *stand* Cam, Chambers, Ridley, Kittredge, Craig: A, NCE, Alexander *stand's* 42 *sir. When*] From Capell. Q¹.^a *sir, when* Ff *Sir, when* Cam, Delius, etc. follow Capell. Furness, Chambers, Muir follow F. *could—*] From Q¹.^a F³.^a. F¹ *could*. F³ *could* Editors *could—* 43 *ho!*] Q¹.^a omit. Ridley omits. after . . . 'By no means'] Q¹.^a *after, by no means*, Ff *after. By no means*, Editors follow F, putting *By no means*, in inverted commas or dashes, except Chambers, Kittredge, NCE, Alexander *By no means what?* *Exeunt . . . Servants.*] Added by Dyce and generally adopted or adapted. 44 *murder*] Q¹.^a *murder* Furness, Cam, etc. *murder* Kittredge, Muir *murther* 45 *revenging*] Q¹.^a *reuengiue* Furness, Cam, etc. *revenging* Ridley *revengive* 46 *the thunder*] From Ff. Q¹.^a *their thunders*

Spoke with how manifold and strong a bond
 The child was bound to th' father: sir, in fine,
 Seeing how loathly opposite I stood
 To his unnatural purpose, in fell motion 50
 With his preparéd sword he charges home
 My unprovided body, lanced mine arm;
 And when he saw my best alarumed spirits
 Bold in the quarrel's right, roused to th' encounter,
 Or whether gasted by the noise I made, 55
 Full suddenly he fled.

GLOUCESTER Let him fly far.
 Not in this land shall he remain uncaught;
 And found—dispatch. The noble Duke my master,
 My worthy arch and patron, comes to-night.
 By his authority I will proclaim it, 60
 That he which finds him shall deserve our thanks,
 Bringing the murderous coward to the stake:
 He that conceals him, death.

EDMUND
 When I dissuaded him from his intent
 And found him pight to do it, with curst speech 65
 I threatened to discover him. He replied,
 'Thou unpossessing bastard! dost thou think,
 If I would stand against thee, would the reposal
 Of any trust, virtue, or worth, in thee

Cam, Delius, etc. *their thunders* Furness, NCE, Muir *the thunder* 47 manifold] Ff *manifold*, Q¹. ² *many fould* 48 to th'] From Ff. Q¹. ² *to the* in fine,] From Ff. Q¹. ² *in a fine*, Editors *in fine*, 50 in] Ff in Q¹. ² *with* Furness, Cam, etc. in Ridley with 52 lanced] Q¹ *lancht* Q² *launcht* Ff *latch'd la(u)nch* is an earlier and contemporary form of *lance* Rowe followed Q²; Theobald read *lanc'd*; Knight, quoting *Faerie Queene* read *laimch'd* Kellner, 123, supports *lanch'd* Schmidt considered *latch'd* a misprint; but Duthie thinks it possible and quotes NED *latch*, "to pull or strike swiftly off, out, up"; and he retains *latch'd* in text. Onions and NCE gloss *latch* in this context as to catch. *Promptorium Parvulorum* has "*Lawncyn*, or *stynge wythe a spere*, or *blode yryne*," with alternative spelling *lawnychyn*. Furness, Cam, Chambers, Craig: A lanced Delius, Craig, Phelps, Ridley *lanc'd* Kittredge, Muir *lanch'd* NCE, Alexander *latch'd* 53 And] Ff And Q¹. ² *but* Furness, Cam, etc. But NCE, Muir And 54 quarrel's right,] Q² Ff *quarrels right*, Q¹ *quarrels, rights*, Furness, Cam, etc. *quarrel's right*, Ridley *quarrel's rights*, 56 Full] Ff Full Q¹. ² *but* Furness, Cam, etc. Full Ridley But 57, 58 uncaught; . . . —dispatch.] From Steevens. Q¹ *uncaught and found, dispatch*, Q² Ff *uncaught and found; dispatch*, Editors follow Steevens. (Ridley *uncaught*,) 62 coward] From Ff. Q¹ *caytiffe* Q² *caytiffe* Furness, Delius, etc. *coward* Cam, Chambers, Ridley, Kittredge *cattiff* 67-77] Quotation marks are editorial. 68 would the reposal] From Ff. Q¹. ² *would the reposeure* Furness, Delius, etc. *would the reposal* Cam, Chambers, Ridley *could the reposeure*

Make thy words faithed? No! What I should deny— 70
 As this I would; ay, though thou didst produce
 My very character—I'd turn it all
 To thy suggestion, plot, and damned practice:
 And thou must make a dullard of the world,
 If they not thought the profits of my death 75
 Were very pregnant and potential spurs
 To make thee seek it.'

GLOUCESTER O strange and fastened villain!
 Would he deny his letter? I never got him.

Tucket within.

Hark, the Duke's trumpets! I know not why he comes.
 All ports I'll bar: the villain shall not 'scape; 80
 The Duke must grant me that. Besides, his picture
 I will send far and near, that all the kingdom
 May have due note of him; and of my land,
 Loyal and natural boy, I'll work the means
 To make thee capable. 85

Enter Cornwall, Regan, and Attendants.

CORNWALL

How now, my noble friend! Since I came hither,
 Which I can call but now, I have heard strange news.

Alexander would the repose 70 I should] From Q¹.^a Ff *should I* Editors
I should 71 would; ay, though] Ff *would, though* Q¹.^a *would, I, though*
 (Q^a *though*) Editors *would; ay, though* (Chambers, Ridley *would*.) 72 I'd]
 F¹.^a I'd F⁴ I'll Q¹.^a *ide* Furness, Cam, Chambers, Ridley, Kittredge I'd
 Delius, Craig, etc. I'd 73 practice:] From Ff. Q¹.^a *pretence*, Furness,
 Cam, etc. *practice*; or *practice*; or *practice*. Ridley *pretence*, 76 spurs]
 Q¹.^a *spurs* Ff *spirits* Muir shows that Shakespeare associates *potent* and
spirits in passages in other plays (*Tempest* i ii 275; *K. John* ii i 358; *Hamlet*
 ii ii 576, v ii 332), and reads *spirits* Duthie's remark is, however, sound,
 that "the sense shows that Q is right." One could hardly describe "the
 profits of my death" as "potential spirits." Furness, Cam, etc. *spurs* Muir
spirits (See Sh. Survey 5, pp. 146, 147.) 77 O strange] From Ff. Q¹.^a
Strong Furness, NCE, Muir O *strange* Cam, Delius, Craig, etc. *Strong*
Alexander O strong 78 letter? I . . . him.] Q¹ *letter, I never got him, Q¹*
letter? I never got him: Ff *Letter, said he?* Capell and Knight adopted a
 conflation of Q and F. Knight *letter, said he?*—[*I never got him.*] Duthie
 does the same: he thinks *said he?* reverts to the actual words imputed to
 Edgar in ll. 70-73; and Muir follows Duthie. Furness, Cam, etc. *letter?*
I never got him. (Delius *letter?*—) *Tucket within.*] From Ff, after it., l. 77.
 79 why] Q¹.^a *why* F¹ *wher* F².^a *where* Editors *why* 83 due] Ff *due* Q¹.^a
 omit. Ridley omits. 85 Enter . . . Attendants.] From Ff. Q¹.^a Enter the Duke
 of Cornwall. Editors follow F. 87 strange news.] From Q¹.^a F¹.^a *strange-*

REGAN

If it be true, all vengeance comes too short
Which can pursue th' offender. How dost, my lord?

GLOUCESTER

O, madam, my old heart is cracked, it's cracked! 90

REGAN

What, did my father's godson seek your life?
He whom my father named, your Edgar?

GLOUCESTER

O, lady, lady, shame would have it hid!

REGAN

Was he not companion with the riotous knights
That tended upon my father? 95

GLOUCESTER

I know not, madam. 'Tis too bad, too bad.

EDMUND

Yes, madam, he was of that consórt.

REGAN

No marvel then, though he were ill affected.
'Tis they have put him on the old man's death,
To have th' expense and waste of his revénues. 100
I have this present evening from my sister
Been well informed of them, and with such cautions
That if they come to sojourn at my house,
I'll not be there.

CORNWALL

Nor I, assure thee, Regan.

Edmund, I hear that you have shown your father
A childlike office. 105

EDMUND

It was my duty, sir.

nesse. F³. ⁴ *strangeness*. Editors *strange news*. 89 th'] Q¹. ² *the* 90 O,] Q¹. ² omit. Ridley omits. it's] Ff *it's* Q¹. ² *is* Furness, Delius, etc. *it's* Cam, Chambers, Ridley, Craig: A *is* 92 named, . . . Edgar?] F¹ *nam'd*, your Edgar? Q¹. ² *named your* Edgar? Furness, Cam, etc. *named? your* Edgar? Chambers, Ridley, Craig: A, Muir *named, your* Edgar? .. 93 O,] Ff O Q¹. ² I Furness, Cam, etc. O, or Oh, Ridley Ay, 95 tended] From Ff. Q¹. ² *tends* Furness, Cam, etc. *tend* NCE, Muir *tended* 97 of that consórt.] From Ff. Q¹. ² omit. Editors admit. 100 th' expense and waste of his] From F¹ (*wast*). F²⁻⁴ *th' expence and wast of* Q¹ unc. Q² *these—and wast of this his* (Q³ *waste*) Q¹ c. *the wast and spoyle of his* (Greg: VKL, 18, 155, 180, 182, 185, 186.) Furness, Cam, Delius, Craig, Phelps, Ridley, Kittredge, Craig: A, Alexander, Muir follow F. Cam, Chambers follow Q¹ c. 103, 104 That . . . there.] Divided as in Ff; one line in Q¹. ². Editors divide as in F. 104, etc. CORNWALL] Ff Cor. Q¹. ² Duke. Editors Corn. 104-106 Nor . . . office.] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 105 hear] From Ff. Q¹. ² *heard* Editors *hear* shown] Q¹ *shewen* 106 It was] From F¹. ². F³. ⁴ *It is* Q¹. ² *Twas* Furness, Cam, etc. *'Twas* Alexander, Muir

GLOUCESTER

He did bewray his practice, and received
This hurt you see, striving to apprehend him.

CORNWALL

Is he pursued?

GLOUCESTER Ay, my good lord.

CORNWALL

If he be taken, he shall never more 110

Be feared of doing harm. Make your own purpose,
How in my strength you please. For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours.

Natures of such deep trust we shall much need: 115

You we first seize on.

EDMUND

I shall serve you, sir,

Truly, however else.

GLOUCESTER

For him I thank your Grace.

CORNWALL

You know not why we came to visit you,—

REGAN

Thus out of season, threading dark-eyed night.

Occasions, noble Gloucester, of some prize, 120

Wherein we must have use of your advice.

Our father he hath writ, so hath our sister,

Of differences, which I best thought it fit

To answer from our home: the several messengers

From hence attend dispatch. Our good old friend, 125

It was 107 bewray] From Ff. Q¹.^a *betray* Furness, Cam, etc. *bewray* Ridley *betray* 110-116 If . . . on.] Divided as in Ff. Prose in Q¹.^a. Editors divide as in F. 112 How in my] From Q¹.^a Ff. Kellner *Name any* 115 Natures] F¹ *Nature's* 115, 116 need: You we] From Ff. Q¹ *need you, we* Q² *need, you we* Furness, Delius, etc. *need*; *You we* Cam, Ridley *need*: *You we* Chambers *need. You we* 116, 117 I . . . else.] As in Pope. One line in Q¹.^a Ff. Editors follow Pope. 116 sir,] Q¹.^a omit. Ridley omits. 118 you,—] Rowe *you—* Q¹.^a F¹.^a *you?* F².^a *you.* Cam, Delius, etc. follow Rowe. Furness *you?* Chambers *you.* 119 threading] Ff *threading* Q¹.^a *threatning* Editors *threading* 120 prize,] From Q² Ff. Q¹ unc. *prise*, Q c. *poyse*, (Greg: VKL, 20, 150, 156, 182.) In this case the 'uncorrected' Q¹ was right; but the 'corrector' adopted the obvious *poyse* (=weight). The objection to *prise* (or *prize*=importance) is the rhyme, *prise*: *adulse*; but Greg remarks that Shakespeare may have introduced it to lend a touch of formality to Regan's opening. Duthie remarks that, as Q¹ was in its corrected state and read *poyse*, F²'s *prize*, must have come from the playhouse MS. Furness, Cam, etc. *poise*, Craig, Phelps, Muir *prize*. 123 differences,] From Ff. Q¹ unc. Q² *defences*, Q¹ c. *differences*, (Greg: VKL, 20, 157, 180.) Editors *differences*, best] Ff *best* Q¹ unc. Q² *best* Q¹ c. *lest* (Greg: VKL, 20, 150, 157, 182.) Kellner, 40, supports *least* Furness, Delius, etc. *best* Cam, *least* 124 home:] Ff *home*: Q¹ unc. Q² *hand*,

Lay comforts to your bosom, and bestow
Your needful counsel to our businesses,
Which craves the instant use.

GLOUCESTER I serve you, madam.
Your Graces are right welcome.

Flourish. Exeunt.

SCENE II. BEFORE GLOUCESTER'S CASTLE.

Enter Kent (Caius) and Oswald, severally.

OSWALD Good dawning to thee, friend. Art of this house?
KENT (CAIUS) Ay.
OSWALD Where may we set our horses?
KENT (CAIUS) I' th' mire.
OSWALD Prithee, if thou lov'st me, tell me. 5
KENT (CAIUS) I love thee not.
OSWALD Why then I care not for thee.
KENT (CAIUS) If I had thee in Lipsbury pinfold, I would make
thee care for me.
OSWALD Why dost thou use me thus? I know thee not. 10

Q¹ c. *home*, (Greg: VKL, 16, 20, 158, 180.) Furness, Cam, etc. *home*; Delius, Chambers *home*: Kittredge *home*. 126-128 Lay . . . use.] Divided as in Ff; two lines in Q¹.^a, ending *councell . . . vse*. Editors divide as in F. 127 *businesses*.] From Ff. Q¹ *busines*, Q³ *busnesse*, Furness, Delius, etc. *businesses*, Cam, Chambers, Ridley, Kittredge, Craig: A *business*, 128 use.] Q¹ adds *Exeunt.*; Q³ *Exit*. Editors omit. 128, 129 I . . . welcome.] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 129 *Flourish. Exeunt.*] F¹ *Exeunt. Flourish.* F²⁻⁴. *Exeunt.* Q¹.^a omit. Delius, Craig, Chambers, Ridley, Alexander omit *Flourish*, SCENE II.] Ff *Scena Secunda*. Q¹.^a omit. BEFORE . . . CASTLE.] Added by Cam after Capell. (Adams: The Study and Platform.) *Oswald*.] Q¹.^a Ff *Steward severally*.] From Ff. Q¹.^a omit *severally* The speech-prefixes in this Sc. in F¹ are: Stew., Ste.; Kent; Bast.; Glo., Glost.; Cor., Corn.; Reg. In Q¹: Steward, Stew.; Kent; Bast.; Glost.; Duke; Reg. 1 etc. OSWALD] Q¹.^a Ff *Steward*, Stew., or Ste. Editors Osw. (*Caius* added by editor.) 1 dawning] From Ff. Q¹ unc. *deuen* Q¹ c. Q³ *euen* (Greg: VKL, 20, 158, 182.) Furness, Cam, etc. *dawning* Ridley *even* this] Ff *this* Q¹.^a *the* Furness, Cam, etc. *this* Ridley *the* 4 I' th' mire.] From Q¹ Ff. Q³ *In the mire*. Passage refers to proverbial saying "Dun's in the Mire," Tilley: D, 643. 5 *Prithee*.] F¹.^a, ^b *Prythee*, Q¹.^a F² *Prethee* Editors as for i iv 123. lov'st] From Ff. Q¹.^a *love* Furness, Cam, Craig, Chambers, Phelps, Craig: A *lovest* Delius, Kittredge, NCE, Alexander, Muir *lov'st* Ridley *love* 8 Lipsbury pinfold.] Various guesses and attempts at identification have had little success. Nares suggested that the teeth were meant, i.e., the pinfold within Lipsbury. Kittredge finds some sense in this and quotes *her lips' sweet fold* from *Lucrece*, 679.

KENT (CAIUS) Fellow, I know thee.

OSWALD What dost thou know me for?

KENT (CAIUS) A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking, 15
whoreson, glass-gazing, super-serviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining if thou 20
deniest the least syllable of thy addition.

OSWALD Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

KENT (CAIUS) What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days since I tripped up thy heels and beat 25
thee before the King? Draw, you rogue: for, though it be night, yet the moon shines. I'll make a sop o' th' moonshine of you, you whoreson cullionly barber-monger, draw.

310, suggests a misreading of (Westbury) Pen Hole, a secluded cavern near Bristol. Other names proposed are Finsbury, Ledbury, etc. Wright thought a punning place-name involved and Kittredge gives specimens in illustration. It should be noted that in ll. 76, 77 Kent turns west in references to Sarum and Camelot. 14 three-suited, hundred-pound,] From F³⁻⁴ (no second hyphen). F¹ *three-suited-hundred pound*, Q¹ unc. *three snyted hundred pound*, Q¹ c. Q³ *three shewted hundred pound*, (Greg: VKL, 20, 150, 158, 182.) Editors follow F³. 15 worsted-stocking] Ff *woosted-stocking* (F³ no hyphen) Q¹ unc. *wosted stocken* Q¹ c. Q³ *worsted-stocken* (Greg: VKL, 15, 16, 20, 145, 150, 158, 180, 181.) Editors *worsted-stocking*. 15, 16 action-taking, whoreson,] From Ff. Q¹. ² *action taking knaue, a whoreson* Furness, Kittredge, etc. *action-taking, whoreson*, Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *action-taking knave; a whoreson*, (Ridley *knave*.) 16 super-serviceable, finical] From Ff. Q¹. ³ *superfinicall* Editors follow F. *one-trunk-inheriting*] From F³, ⁴. F¹. ³ *one Trunke-inheriting* Q¹. ² *one trunke inheriting* Editors follow F³. Chambers omits second hyphen. (Ridley *one for one*.) 20 one] Q¹. ³ omit. Ridley omits. clamorous] F¹. ³ *clamours* Q¹ unc. *clamarous* Q¹ c. Q³ *clamarous* (Greg: VKL, 16, 20, 158.) Editors *clamarous* 21 deniest] Ff *deny'st* Q¹ *denie* Q³ *deny* Furness, Cam, etc. *deniest* or *deni'st* or *deny'st* Ridley, Kittredge *deny thy*] Q¹. ² *the* Furness, Cam, etc. *thy* Ridley *the* 22 Why,] Ff *Why*, Q¹. ³ omit. Ridley omits. 23 that is] From Ff. Q¹. ³ *that's* Furness, Cam, etc. *that is* Ridley, Kittredge *that's* 25 days] From Ff. Q¹. ³ *dayes agoe* Furness, Delius, etc. *days* Cam, Ridley, Kittredge *days ago* 25, 26 tripped . . . thee] From Ff. Q¹. ² *beat thee, and tript vp thy heeles* Furness, Cam, etc. follow F. Ridley, Kittredge *beat thee and tripp'd up thy heels* 27 yet] Q¹. ³ omit. Ridley omits. sop . . . moonshine] Various explanations, of which most probable seems to be Kittredge's, drill full of holes so that moonlight may soak into him. Cf. the phrase "to let daylight into . . ." to stab or shoot. o' th'] Q¹. ³ *of the* Furness, Kittredge, etc. o' th' Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A o' the

Drawing his sword.

OSWALD Away! I have nothing to do with thee.

KENT (CAIUS) Draw, you rascal. You come with letters against 30
the King, and take Vanity the puppet's part against the royalty
of her father. Draw, you rogue, or I'll so carbonado your shanks.
Draw, you rascal! Come your ways.

OSWALD Help, ho! murther! help!

KENT (CAIUS) Strike, you slave! Stand, rogue! Stand, you neat 35
slave, strike!

Beating him.

OSWALD Help, ho! murther! murther!

*Enter Edmund, with his rapier drawn, Cornwall, Regan,
Gloucester, and Servants.*

EDMUND How now! What's the matter? Part!

Parting them.

27, 28 of you, you] From Ff. Q¹.^a a' you, draw you Furness, NCE of you, you Cam, Ridley of you: draw, you Delius, Craig, Chambers, Phelps, Kittredge, Craig: A of you. Draw, you Alexander of you; you Muir of you. You 28 cullionly] F¹.^a Cullyenly F³.^a Culleinly Q¹.^a cullyonly Editors cullionly (=base, vile). *Drawing his sword.*] Added by Rowe. Cam, etc. add after l. 28 (Furness in footnote). Delius, Craig, Phelps, Craig: A, Muir after you., l. 27. Kittredge Draws his sword. after King?, l. 26. 30 come with] From Ff. Q¹.^a bring Furness, Cam, etc. come with Ridley bring 31 Vanity the puppet's] The popular puppet shows presented the old Moralities (Chambers: MS, ii 157). Lady Vanity appears in the Morality *Lusty Juventus*, etc., and is referred to by Marlowe, Jonson and others. See Simpson in Jonson, x 221 and our Vol. II, 1265. 35 neat]=unmixed; also dandified. 36 strike!] Ff strike. Q¹ unc. Q³ strike. Q¹ c. strike? (Greg: VKL, 16, 20, 145, 158, 181.) Cam, Delius, etc. strike. Furness, Chambers, Ridley strike! Kittredge Strike! 36 *Beating him.*] Added by Rowe. Editors adopt or adapt. 37 murther! murther!] Ff murther, murther. Q¹.^a murther, helpe. Furness, Cam, etc. murder! murder! Ridley murder! help! Kittredge, Muir murther! murther! Enter . . . Servants.] As in Globe. Q¹.^a Enter Edmund with his rapier drawne, Gloster the Duke and Dutchesse. (Q³ Gloucester.). Ff Enter Bastard, Cornwall, Regan, Gloster, Seruants. (F³.^a Servant.). Following Dyce and Staunton some editors read Enter Edmund. after l. 37 and Enter . . . Servants. after l. 40. Dyce, Delius, Phelps omit with . . . drawn. 38 etc. EDMUND] Q¹.^a Ff Bast. Editors Edm. Part.] Ff Part. Q¹.^a omit. Dyce thought that Part. interrupted the dialogue, Kent's *With you*, etc. being a rejoinder to *What's the matter? With you!* however, is a challenging invitation and incitement to a rival to fight in a duel with swords. It occurs in phrases associated with such duels. Cf. *Midsummer Night's Dream* iii ii 403; *Romeo* iii i 71; *Twelfth Night* iii iv 282. Furness, Cam, etc. omit. Chambers, NCE, Alexander, Muir Part! Parting

- KENT (CAIUS) With you! goodman boy, if you please: come, I'll
flesh ye! Come on, young master. 40
- GLOUCESTER Weapons! arms! What's the matter here?
- CORNWALL
Keep peace, upon your lives!
He dies that strikes again. What is the matter?
- REGAN The messengers from our sister and the King.
- CORNWALL What is your difference? Speak. 45
- OSWALD I am scarce in breath, my lord.
- KENT (CAIUS) No marvel, you have so-bestirred your valour.
You cowardly rascal, nature disclaims in thee. A tailor made thee.
- CORNWALL Thou art a strange fellow: a tailor make a man? 50
- KENT (CAIUS) A tailor, sir. A stone-cutter or a painter could not
have made him so ill, though they had been but two years o' th'
trade.
- CORNWALL Speak yet, how grew your quarrel?
- OSWALD This ancient ruffian, sir, whose life I have spared 55
at suit of his gray beard,—
- KENT (CAIUS) Thou whoreson zed! thou unnecessary letter! My
lord, if you will give me leave, I will tread this unbolted villain
into mortar, and daub the wall of a jakes with him. Spare my
gray beard, you wagtail? 60

them.] Added by Globe. Furness, Cam, etc. admit. Delius, Chambers, Phelps, Kittredge, NCE, Alexander, Muir omit. 39 if] Q¹. ² and Ff if Furness, Delius, etc. if Cam, Ridley, Kittredge, Craig: A, Alexander an Chambers and 40 ye!] Ff ye, Q¹. ² you, Furness, Craig, etc. ye; Cam, Ridley you; Delius you, Chambers, Kittredge ye! 41 Weapons! arms!] Ff Weapons? Armes? Q¹. ² Weapons, armes, Cam, Delius, etc. Weapons! arms! Furness, Ridley, Kittredge Weapons? arms? 42, 43 Keep . . . matter?] As in Capell. Prose in Q¹. ² Ff. Editors follow Capell. 43 What is] Q¹. ² what's Furness, Cam, etc. What is Ridley What's 45 What is] Q¹ Whats Q² What's Furness, Cam, etc. What is Ridley What's 48 disclaims in thee.] = repudiates having produced thee. 48, 49 A . . . thee.] Common proverb: see Tilley: T, 17. 51 A tailor,] From Ff. Q¹. ² I, a Tayler Furness, Cam, etc. Ay, a tailor, NCE, Muir A tailor, 52 they] Ff they Q¹ hee Q² he Furness, Delius, etc. they Cam, Ridley, Kittredge he years] From Ff. Q¹. ² heures Furness, Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A hours NCE, Alexander, Muir years o' th'] F¹. ² oth' F³. ⁴ o' th' Q¹. ² at the Furness, NCE, Alexander, Muir o' th' Cam, Chambers, Ridley, Kittredge, Craig: A at the Delius, Craig, Phelps o' the 54 CORNWALL] Ff Cor. Q¹. ² Glost. Editors Corn. 56 gray beard,—] Q¹. ² F¹. ² gray-beard. F³. ⁴ gray beard. Rowe's dash. Editors gray beard,— (some grey) 58 you will] From Q² Ff. Q¹ you'l Furness, Cam, etc. you will Ridley, Kittredge you'll 59 wall] Ff wall Q¹ wallees Q² wals Furness, Delius, etc. wall Cam, Ridley, Kittredge walls 60 gray beard,] Q² Ff gray-beard, (Q² no comma) Q¹ gray beard Editors gray (or grey) beard, Kittredge 'Spare . . . beard,'

CORNWALL

Peace, sirrah!

You beastly knave, know you no reverence?

KENT (CAIUS)

Yes, sir; but anger hath a privilege.

CORNWALL

Why art thou angry?

KENT (CAIUS)

That such a slave as this should wear a sword, 65

Who wears no honesty. Such smiling rogues as these,

Like rats, oft bite the holy cords atwain

Which are too intrinse t' unloose; smooth every passion

That in the natures of their lords rebel;

Being oil to fire, snow to the colder moods; 70

Renegue, affirm, and turn their halcyon beaks

With every gale and vary of their masters,

Knowing nought, like dogs, but following.

A plague upon your epileptic visage!

61, 62 Peace . . . reverence?] As in Ff. One line in Q¹.² Editors follow F. 61 sirrah!] Q¹.² *sir*, Ridley *sir*! 63 hath] Ff *hath* Q¹.² *has* Furness, Cam, etc. *hath* Ridley *has* 66 Who] Ff *Who* Q¹.² *That* Editors *Who* 67 the] From Ff. Q¹.² *those* Furness, Cam, etc. *the* Ridley *those* holy cords] The metaphor, wrote Warburton, is taken from the cords of the sanctuary; and the fomenters of family differences are compared to those sacrilegious rats. Warburton and Craig thought the passage alluded to bonds between parents and children; Kittredge to bonds of family affection; Muir thinks the context suggests the bonds of matrimony. atwain] Q¹.² *in twaine*, F¹.² *a twaine*, F².⁴ *a-twain*, Furness, Cam, etc. *a-twain* Kittredge *atwain* 68 Which are] Ridley transfers to end l. 67. Which . . . intrinse] F¹ *Which are t' intrince*, F².⁴ *Which art t' intrince*, Q¹.² *Which are to intrench*, Upton, 327, first showed that *intrince* was shortened form of *intrinsicate*, like *ostent* for *ostentation*. Theobald read *intrinsicate*, which occurs in *Ant. and Cleop.* v ii 307, etc.; and Johnson followed. Pope read *intricate*; and Wright, who thought *intrinsicate* a compound of *intrinsic* and *intricate* glossed its shortened form *intrinse* as "tightly drawn." Onions glosses as 'entangled' and Kittredge as "tied close and intricate." Furness, Cam, etc. *Which . . . intrinse* Ridley *which are Too intrinse* Muir *Which . . . intrince t' unloose*;] Ff *t' unloose*: Q¹.² *to unloose* Furness, etc. *t' unloose*; Cam, Chambers, Ridley *to unloose*; 70 Being] From Ff. Q¹.² *Bring* Duthie: KL, 142, explains that Kent means that flatterers are oil to the flame of their masters' wrath. Duthie compares 2 *Henry VI* v ii 55, *Shall to my flaming wrath be oil and flax* (For the underlying proverb, *Add oil to the fire*, see Tilley, O, 30.) Cam, Delius, etc. *Bring* Furness, Chambers, Muir *Being fire*;] Ff *fire*, Q¹.² *stir*, Editors *fire*, the] Ff *the* Q¹.² *their* Cam, Delius, etc. *their* Furness *the* 71 *Renegue*;] F².⁴ *Reneg*, F¹ *Reuenge*, Q¹.² *Reneag*, Editors *Reneg*, *halcyon*] Steevens's note (Furness, 122) is "The vulgar opinion was that this bird, if hung up, would vary with the wind, and . . . show from what point it blew." 72 *gale*] F¹ *gall*, Editors *gale* vary] F¹ *vary* 73-75] Divided as in Ff. Two lines in Q¹, ending

Smile you my speeches, as I were a fool?

75

Goose, if I had you upon Sarum plain,
I 'ld drive ye cackling home to Camelot.

CORNWALL

What, art thou mad, old fellow?

GLOUCESTER

How fell you out? Say that.

KENT (CAIUS)

No contraries hold more antipathy
Than I and such a knave.

80

CORNWALL

Why dost thou call him knave? What is his fault?

KENT (CAIUS)

His countenance likes me not.

CORNWALL

No more perchance does mine, nor his, nor hers.

KENT (CAIUS)

Sir, 'tis my occupation to be plain.

85

I have seen better faces in my time

Than stands on any shoulder that I see

Before me at this instant.

CORNWALL

This is some fellow

Who, having been praised for bluntness, doth affect

A saucy roughness, and constrains the garb

90

Quite from his nature. He cannot flatter, he,—

An honest mind and plain,—he must speak truth!

epeliptick . . . *foole*: Editors divide as in F. 73 like dogs.] F⁴ (*like dogs*) F¹⁻³ (*like dogges*) Q¹ like dayes Q² like daies Editors like dogs, Kittredge (*like dogs*) 75 Smile] Q¹ smoyle Q² F¹⁻³ Smoile F⁴ Smile Abbott, 200, cites this use of *Smile* as a case of omission of a preposition (*at*), regarding the verb as transitive. The persistent spelling *smoyle*—*Smoile* has led to the suspicion that the text is corrupt; but Muir who reads *Smoile* presumes that Kent remembers to speak in dialect. The vocabulary of his present speech, with *intrinse*, *Renegue*, *halcyon*, *epileptic*, etc. is far removed from dialect. On *Smoile* as a possible spelling of *smile*, see Kökeritz, 217. Furness, etc. *Smile* Ridley, Muir *Smoile* 76 if] Q¹ and Furness, Cam, etc. if Ridley, Kittredge and Muir If. 77 I'd] F¹⁻³ I'd F⁴ I'e Q¹⁻³ Ide Furness, Cam, Chambers, Ridley, Kittredge I'd Delius, Craig, etc. I'd drive ye] From Ff. Q¹⁻³ send you Furness, Cam, etc. drive ye Ridley send you Camelot.] Q¹⁻³ Camulet. 82] Ff two lines ending *Knaue*? . . . *fault*? Editors one line. What . . . *fault*?] From Ff. Q¹⁻³, Ridley *what's his offence*? 84 does] Q¹ does Q² doth Ff *do's* Editors *does* nor his, nor] From Ff. Q¹⁻³ or his, or Furness, Cam, etc. nor his, nor Kittredge or his, or 87 Than] Q² Than Ff Then Q¹ That Editors Than 88-97] As in Ff. In Q¹⁻³ lines end in *prayed* . . . *ruffines*, . . . *nature*, . . . *plaine*, . . . *so*, . . . *know* . . . *craft*, . . . *ducking* . . . *nibely*. (Q² *praised* . . . *nice*ly.) Editors divide as in F. 88 some] Q¹⁻³ a Furness, Cam, etc. some Ridley a 92 An . . . *plain*,—] Ff An . . . *plaine*,

And they will take it, so; if not, he's plain.
 These kind of knaves I know, which in this plainness
 Harbour more craft and more corrupter ends 95
 Than twenty silly ducking observants
 That stretch their duties nicely.

KENT (CAIUS)

Sir, in good faith, in sincere verity,
 Under th' allowance of your great aspect,
 Whose influence, like the wreath of radiant fire 100
 On flickering Phœbus' front—

CORNWALL

What mean'st by this?

KENT (CAIUS) To go out of my dialect, which you discommend so
 much. I know, sir, I am no flatterer: he that beguiled you in a
 plain accent was a plain knave; which, for my part, I will not
 be, though I should win your displeasure to entreat me to 't. 105

CORNWALL What was th' offence you gave him?

OSWALD

I never gave him any.
 It pleased the King his master very late
 To strike at me, upon his misconstruction;

Q¹.² *he must be plaine*, Furness, Cam, etc. *An . . . plain*,— (Craig, Phelps, NCE, Craig: A, Muir *plain*,) Ridley *He must be plain*, 93 take it, so;] Q³ Ff *take it so*, Q¹ *tak't so*, Editors *take it, so*: 96 *silly ducking*] From Q¹.² Ff *silly-ducking* Cam, Delius, etc. *silly ducking* Furness, Craig, Phelps, Kittredge, Craig: A, Muir *silly-ducking* Craig: A glosses as ludicrously obsequious, and quotes *1 Henry VI* iv vii 72, *silly-stately* (which, however, appears without hyphen in Craig's Oxford text). 98 in good faith, in] From Ff. Q¹.² *in good sooth*, or in Furness, Cam, Chambers, Kittredge, Craig: A, Alexander, Muir *in good faith*, in Delius, Craig, Phelps, NCE *in good sooth*, in Ridley *'in good sooth,'* or in (Ridley also puts in . . . *verity* in quotation marks.) 99 great] From Ff. Q¹ *graund* Q² *grand* Furness, Cam, etc. *great* Craig, Phelps, Ridley *grand* 101 On] Ff *On* Q¹.² *In* Editors *On* flickering] Ff *flicking* Q¹.² *flickering* Q's *i* is no doubt a misreading of *c* Q's form of the word is without elision; and we print in full. Furness, Cam, etc. *flickering* Muir *flick'ring* front—] From Rowe. Q¹.² Ff *front*. Editors adopt dash. by] Ff by Q¹.² *thou* by Furness, Cam, etc. by Ridley *thou* by 102 dialect,] From Ff. Q¹.² *dialogue* Editors *dialect*, 104-105 accent . . . though . . . to 't.] *accent*=speech *though*=even though. Many attempts at explanation. Craig: "I will not be a plain knave, though as a great inducement to be such, though to entreat me, induce me to it, I should win your displeasure, a thing far more desirable in my eyes than your favour, . . ." Kent here means to be cryptic; and the innuendo in his speech seems much as Craig puts it. Another, and perhaps simpler, paraphrase is: "I will not be a plain knave, even though I should be tempted to be by (an action) winning your displeasure (which I much prefer to pleasing you). 105 to 't.] F³.⁴ to 't. Q¹ F².³ too't. Q² to it. Editors to't. 106 What was th'.] From Ff. Q¹.² *What's the* Cam, Delius, etc. *What was the* Furness, Kittredge, NCE, Alexander, Muir *What was th'* Ridley *What's the* 107-109 I . . . misconstruction;] Divided as in Ff. Two lines in

When he, compact, and flattering his displeasure, 110
 Tripped me behind; being down, insulted, railed,
 And put upon him such a deal of man
 That worthied him, got praises of the King
 For him attempting who was self-subdued,
 And in the fleshment of this dread exploit 115
 Drew on me here again.

KENT (CAIUS) None of these rogues and cowards
 But Ajax is their fool.

CORNWALL Fetch forth the stocks!
 You stubborn ancient knave, you reverend braggart,
 We'll teach you.

KENT (CAIUS) Sir, I am too old to learn.
 Call not your stocks for me. I serve the King, 120
 On whose employment I was sent to you.
 You shall do small respect, show too bold malice
 Against the grace and person of my master,
 Stocking his messenger.

CORNWALL
 Fetch forth the stocks! As I have life and honour, 125
 There shall he sit till noon.

Q¹. ², ending *maister* . . . *misconstruction* (Q² *master*). Editors divide as in F. 110 compact.] From Ff. Q¹. ² *conijunct compact and conjunct* both mean in league with (the King). Cam, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A *conjunct*, Furness, Delius, NCE, Alexander, Muir *compact*, 112, 113 *man That*] Ff *Man, That* Q¹ *man, that, That* Q² *man, that That* Furness *man, That* Cam, Furness, etc. *man, That*, Kittredge, Alexander *man That* NCE *man That* 't 114 For . . . who]= For attempting him who (Delius, ii 451). 115 *fleshment*] From Ff. Q¹. ² *flechuient* dread] From Q¹. ². Ff *dead* Editors *dread* 116, 117 None . . . fool.] Divided as in Ff. One line in Q¹. ². Editors divide as in F. Kittredge explains as "the great hero Ajax is (by their own account) a fool in comparison with them." 117 Ajax] F²⁻⁴ Ajax F¹ Ajax Q¹. ² A'lax Fetch . . . stocks!] Ff *Fetch* . . . *Stocks?* Q¹. ² *Bring* . . . *stockes ho?* Furness, Cam, etc. *Fetch* . . . *stockes!* Ridley *Bring* . . . *stockes ho!* 118 *ancient*] From Ff. Q¹ unc. *ausrent* Q¹ c. Q² *miscreant* (Greg: VKL, 20, 159, 182.) Editors *ancient* (Craig: A after Walker's conj., *stubborn-ancient*) *reverend*] Q¹ Ff *reuerent* Q² *vreuerent* Furness, Cam, etc. *reverend* Kittredge *reverent* 119 *you.*] Q¹. ² Ff *you.* Theobald, Furness, Cam, etc. *you—* Delius, Craig, Phelps, Craig: A, Alexander, Muir *you.* 119-121 *Sir, I . . . you.*] Divided as in Ff. Two lines in Q¹. ², ending *me, . . . you,* Editors divide as in F. 119 *Sir,*] Q¹. ² omit. Ridley omits. 121 *employment*] Ff *imployment* Q¹ *implyments* Q² *imployments* Furness, Cam, etc. *employment* Ridley *employments* 122 *shall*] From Ff. Q¹. ² *should* Furness, Cam, etc. *shall* Ridley *should* respect,] From Q¹. ². Ff *respects*, Furness, NCE *respects*, Cam, Delius, etc. *respect*, 124 *Stocking*] From Ff. Q¹ unc. *Stobing* Q¹ c. Q² *Stopping* (Greg: VKL, 20, 159, 182.) Editors *Stocking* 126 *sit*] Q² Ff *sit* Q¹ unc. *set* Q c. *sit* (Greg: VKL, 20, 159, 180.) Editors *sit*

REGAN

Till noon! Till night, my lord, and all night too.

KENT (CAIUS)

Why, madam, if I were your father's dog,

You should not use me so.

REGAN

Sir, being his knave, I will.

CORNWALL

This is a fellow of the selfsame colour

130

Our sister speaks of. Come, bring away the stocks!

Stocks brought out.

GLOUCESTER

Let me beseech your Grace not to do so.

His fault is much, and the good King his master

Will check him for 't. Your purposed low correction

Is such as basest and contemnéd'st wretches

135

For pilf'rings and most common trespasses

Are punished with. The King must take it ill

That he, so slightly valued in his messenger,

Should have him thus restrained.

CORNWALL

I'll answer that.

REGAN

My sister may receive it much more worse

140

To have her gentleman abused, assaulted,

For following her affairs. Put in his legs.

128, 129 Why . . . so.] Verse in Ff. Prose in Q¹.². Editors verse. 129 should] From Ff. Q¹.² *could* Furness, Cam, etc. *should* Ridley *could*
 130 selfsame colour] F¹.² *selfe same colour*, F².⁴ *self-same colour*, Q¹ *selfe same nature*, Q² *same nature*, Furness, Cam, etc. *self-same colour* Ridley *self-same nature* Kittredg *selfsame colour* 131 speaks of.] From Ff. Q² *speake of*. Q² *speakes off*, Editors *speaks of*. *Stocks . . . out.*] Placed as in Dyce; in Ff after l. 129; Q¹.² omit. Furness, Cam, etc. follow Dyce. NCE follows F. 132 Let . . . so.] From Q¹.² Ff, ending *so*, Furness ends in *so*; Cam, Ridley in *so*: Delius, Craig, etc. in *so*. 133, 134 His . . . correction] From Q¹.². Ff omit. Editors admit. 134 correction] From Q¹ c. Q². Q¹ unc. *correction*, (Greg: VKL, 20, 159, 182.) Editors *correction* 135-137 Is . . . with.] Ff omit. Two lines in Q¹.², ending *pilfrings . . . with*, and reading *contaned* or *temnest* for *contennéd'st* which derives from Capell. See next note. Editors admit. 135 basest and contennéd'st] See last note. Q¹ unc. *belest and contaned* Q¹ c. Q² *basest and temnest* (Greg: VKL, 20, 159, 182.) Editors *basest and contennéd'st* (Chambers *contennedeist*) 137-139 The . . . restrained.] Divided as in Ff. Two lines in Q¹.², ending *valued . . . restrained*. Editors divide as in F. 137 King must] From Q¹.². Ff *King his Master needs must* Editors *King must* (some *king*) 138 he, so] F¹.² *he so* Q¹.² *hee's so* F².⁴ *he's so* Furness, Cam, etc. *he, so* Ridley *he's so* 141 gentleman] Q¹ *Gentlemen* Furness, Cam, etc. *gentleman* Ridley *gentlemen* 142 For . . .

Kent (Caius) is put in the stocks.

Come, my lord, away.

Exeunt all but Gloucester and Kent (Caius).

GLOUCESTER

I am sorry for thee, friend. 'Tis the Duke's pleasure,
Whose disposition, all the world well knows, 145
Will not be rubbed nor stopped. I'll entreat for thee.

KENT (CAIUS)

Pray, do not, sir. I have watched and travelled hard:
Some time I shall sleep out, the rest I'll whistle.
A good man's fortune may grow out at heels.
Give you good morrow! 150

GLOUCESTER

The Duke's to blame in this: 'twill be ill taken. *Exit.*

KENT (CAIUS)

Good King, that must approve the common saw,
Thou out of heaven's benediction com'st
To the warm sun!
Approach, thou beacon to this under globe, 155
That by thy comfortable beams I may
Peruse this letter! Nothing almost sees miracles

legs.] From Q¹. ^a (*legges*, or *legs*). Ff omit. Editors admit. *Kent . . . stocks.*] As in Pope. (*Caius*) added by editor. Q¹. ^a Ff omit. Editors follow Pope. (Furness marks in note.) 143 Come,] From Q¹. ^a. Ff Corn. *Come* Cam, Delius, etc. *Come*, Furness, Muir Corn. *Come*, my lord,] From Q^a Ff. Q¹ *my good Lord*, Furness, Delius, Chambers, Muir *my lord*, (or *Lord*.) Cam, Craig, Phelps, Kittredge, NCE, Craig: A, Alexander *my good lord*, *Exeunt . . . Kent.*] Added by Dyce. (*Caius*) added by editor. Q^a Ff *Exit*. Editors follow Dyce. 144 Duke's] F¹ *Duke* 146 rubbed] As in bowls:= diverted. 147 Pray,] Ff *Pray* Q¹. ^a *Pray you* Furness, Cam, etc. *Pray*, or *Pray* Ridley *Pray you*, 148 Some time] Q¹ *Sometime* Editors *Some time* out,] Q¹ *ont* Editors out, For this sense of *sleep out* cf. *Winter's Tale* iii iii 60. 151 The . . . taken.] Two lines in Ff, ending *this*, . . . *taken*. Editors one line, except Alexander who follows F. to blame] From Q¹ F^a. ^a. Q^a F¹. ^a *too blame* Editors *to blame* taken.] From Ff. Q¹. ^a *tooke*. Furness, Cam, etc. *taken*. Ridley *took*. *Exit.*] Q¹ omits. 152 saw,] Ff *saw*, Q¹ unc. *say*, Q¹ c. Q^a *saw*, (Greg: VKL, 16, 22, 145, 150, 159, 182, 186.) Editors *saw*, or *saw*: 153, 154 Thou . . . sun!] The common saw "Out of God's blessing into the warm sun." is played upon by Hamlet: see note to *Hamlet* i ii 67. Tilley: G, 272, gives many references to it. 155 under globe,] From Q¹ Ff. Q^a *under-globe*, Theobald, Johnson, etc. *under-globe*, Furness, Cam, etc. *under globe*, 157 miracles] From Ff. Q¹ unc. *my rackles* Q¹ c. Q^a *my wracke* (Greg: VKL, 22, 160, 182.) Editors *miracles* or *miracles*, Greg regards *my wracke* as a desperate guess. Walker: TP, 58, thinks F's reading looks a little like improvisation on Q¹ unc.; but she agrees that 'miracles' seems to be wanted.

But misery: I know 'tis from Cordelia,
 Who hath most fortunately been informed
 Of my obscuréd course: (*reads*) 'and shall find time— 160
 From this enormous state,—seeking to give
 Losses their remedies.'—All weary and o'erwatched,
 Take vantage, heavy eyes, not to behold
 This shameful lodging.
 Fortune, good night! Smile once more: turn thy wheel! *Sleeps.* 165

SCENE III. THE OPEN COUNTRY.

Enter Edgar.

EDGAR

I heard myself proclaimed;
 And by the happy hollow of a tree
 Escaped the hunt. No port is free, no place
 That guard and most unusual vigilance

159 most . . . been] From Ff. Q¹ unc. *not* . . . *beene* Q¹ c. *most* . . . *bin* Q³ *most* . . . *bene* (Greg: VKL, 15, 16, 22, 151, 160, 180.) Editors *most* . . . *been* 160-162 course: . . . 'and . . . remedies.'—] Q¹.² *course, and . . . time . . . enormous state, seeking . . . remedies.* Ff *course.* And . . . *time . . . enormous State, seeking . . . remedies.* Jennens (1770) first suggested that Kent was reading parts of the letter, and printed the passage with S.D. *Reading parts of the letter* and with dashes after *course . . . state . . . remedies.* See Cam's note, vol. viii, p. 209. *enormous* signifies abnormal, perverse. Furness, Cam, Craig, Chambers, Phelps, Ridley, Craig: A, Muir *punctuate course; . . . time . . . state, . . . remedies.* Delius *course; . . . time . . . state, . . . remedies—Kittredge course—time . . . state, . . . remedies—* with quotation marks 'shall . . . remedies'— NCE *course;— . . . time . . . state— . . . remedies—* with quotation marks "—and . . . remedies."— Alexander *course.— . . . time . . . state— . . . remedies.* with quotation marks '—and . . . remedies.' 160 (*reads*)] Kittredge adds after —and NCE, Alexander add before '—and Furness, Cam, etc. omit. 161 state]=condition of affairs. 162 their] From Q³ Ff. Q¹ unc. *and* Q¹ c. *their* (Greg: VKL, 22, 160, 180.) Editors *their* o'erwatched.] Ff *o're-watch'd*, Q¹ *ouerwatch* Q³ *ouer-watcht*, Editors *o'er-watch'd*, or *o'erwatched*, 163 Take] Q³ Ff *Take* Q¹ unc. *Late* Q¹ c. *Take* (Greg: VKL, 22, 160, 180.) Editors *Take* 164, 165 This . . . wheel!] Divided as in Pope. Q¹.³ Ff end lines at *goodnight, . . . wheele.* Editors follow Pope. 165 *Sleeps.*] From Q¹. Q³ He sleeps. Ff omit. Furness, Cam, etc. *Sleeps.* Delius, Craig, Phelps, Craig: A, Alexander, Muir He sleeps. SCENE III.] Added by Steevens. THE OPEN COUNTRY.] Added by editor. (Adams: The Platform.) In the Shakespearian theatre there would be no break here and Kent would remain in the stocks, asleep, while Edgar talked. The platform stage thus represented two different places simultaneously, which, says Creizenach, the audience would fail to notice; "or," he adds, "at any rate they were not in the least offended by it." The speech-prefix in this Sc. in F¹ is: Edg. Q¹ Edg. I I heard] From F¹.². Q¹.³ *I heare* F⁴ *I have heard* Editors *I heard* 4 unusual]

Does not attend my taking. Whiles I may 'scape 5
 I will preserve myself; and am bethought
 To take the basest and most poorest shape
 That ever penury in contempt of man
 Brought near to beast. My face I'll grime with filth,
 Blanket my loins, elf all my hairs in knots, 10
 And with presented nakedness outface
 The winds and persecutions of the sky.
 The country gives me proof and precedent
 Of Bedlam beggars, who, with roaring voices,
 Strike in their numbed and mortified bare arms 15
 Pins, wooden pricks, nails, sprigs of rosemary;
 And with this horrible object, from low farms,
 Poor pelting villages, sheepcotes and mills,
 Sometimes with lunatic bans, sometime with prayers,
 Enforce their charity. Poor Turlygod! Poor Tom! 20
 That's something yet. Edgar I nothing am. *Exit.*

Q² F¹. ² *vnuall* 5 Does] Ff *Do's* Q¹. ² *Dost* Editors *Does* taking. Whiles] From Ff. Q¹. ² *taking while* Furness, Cam, etc. *taking*. Whiles Delius, Craig, Chambers, Phelps, Ridley *taking*. While 10 elf] F¹ *elfe* Q¹. ² F² *else* F³. ⁴ *put elf* as a verb=tangle. Tangled locks were said to be the work of elves. Cf. *Romeo* i iv 88-90. Editors *elf* hairs] F¹. ² *haire* F² *hairs* F⁴ *hair* Q¹. ² *haire* Furness, Cam, etc. *hair* NCE, Alexander, Muir *hairs* in] Ff in Q¹. ² with Furness, Cam, etc. in Ridley with 12 winds] From Ff. Q¹ *wind*, Q² *winde*, Furness, Cam, etc. *winds* Ridley *wind* persecutions] From Ff. Q¹. ² *persecution* Furness, Cam, etc. *persecutions* Ridley, Craig: A *persecution* 13 precedent] From Johnson. Q¹. ² Ff *president* 15 Strike] From Q¹. ² Ff. Walker conj. Furness *Stick* Cam, Delius, etc. *Strike* and] Q² Ff *and* Q¹ unc. omits. Q¹ c. *and* (Greg: VKL, 22, 160, 180.) Editors *and* bare] From Q¹. ² Ff omit. Furness, Cam, etc. *bare* NCE omits. 16 Pins,] Q² Ff *Pins*, Q¹ unc. *Pies*, Q¹ c. *Pins*, (Greg: VKL, 22, 160, 180.) Editors *Pins*, 17 from] Q² Ff from Q¹ unc. *frame* Q¹ c. *from* (Greg: VKL, 22, 160, 180.) Editors *from* farms,] From Ff. Q¹. ² *service*, Editors *farms*, 18 sheepcotes] Q¹. ² *sheep-coates*, F¹ *Sheeps-Coates*, F² *Sheepes-Coates*, F³ *Sheep's-Coats*, F⁴ *Sheeps-Coats*, Furness, Cam, Ridley *sheep-cotes* Delius, Craig, etc. *sheep-cotes*, Kittredge *sheepcotes*, 19 Sometimes] From Ff. Q¹. ² *Sometime* Furness, Kittredge, Craig: A, Muir *Sometime* Cam, Delius, Craig, Chambers, Phelps, Ridley, Furness, Cam, etc. *sometime* NCE *sometimes* 20 Turlygod!] From Q² Ff. Q¹ unc. *Tuelygod*, Q¹ c. *Turlygod*, (Greg: VKL, 22, 160, 180.) Furness, Cam, etc. *Turlygod!* Delius, Craig, Phelps *Turlygood!*

SCENE IV. BEFORE GLOUCESTER'S CASTLE. KENT (CAIUS) IN THE STOCKS.

Enter Lear, Fool, and Gentleman.

LEAR

'Tis strange that they should so depart from home,
And not send back my messenger.

GENTLEMAN

As I learned,

The night before there was no purpose in them
Of this remove.

KENT (CAIUS) Hail to thee, noble master!

LEAR

Ha!

5

Mak'st thou this shame thy pastime?

KENT (CAIUS)

No, my lord.

FOOL Ha, ha! he wears cruel garters. Horses are tied by the heads,
dogs and bears by th' neck, monkeys by th' loins, and men by
th' legs. When a man's over-lusty at legs, then he wears wooden
nether-stocks.

10

SCENE IV.] Added by Steevens. BEFORE . . . STOCKS.] Added by Cam after Pope and Dyce. (Adams: Study and Platform.) Delius, Craig, etc. as in Cam. Furness The same. (*Kent . . . stocks.* in footnote.) Alexander adds to *Kent . . . stocks.* after *Gentleman*, *Enter . . . Gentleman.*] From Ff. (*Caius*) added by editor. Q¹ Enter King. Q² Enter King, and a Knight. Editors follow F. The speech-prefixes in this Sc. in F¹ are: Lea., Lear, Le.; Gent., Gen.; Kent; Foole; Glo.; Corn., Cor.; Reg.; Gon. In Q¹: Lear, Lea.; Knight; Kent; Foole; Glost., Glo.; Duke; Reg., Regan, Re.; Gon. 1 home.] Ff *home*, Q¹.² *hence*, Editors *home*, 2 messenger.] From Q¹.² F³.⁴ F¹.² *Messengers*. Furness, Cam, etc. *messenger*. NCE *messengers*. 2-4 As . . . remove.] Divided as in Ff. Two lines in Q¹.², ending *was . . . remove*. Editors divide as in F. 3 in them] Q¹.² omit. Editors admit. 4 this] Ff *this* Q¹.² *his* Editors *this* 5, 6 Ha! . . . pastime?] Divided as in Steevens. One line in Q¹.² Ff. Editors divide as in Steevens. 5 Ha!] F¹.² *Ha?* F⁴ *Ha*, Q¹.² *How*, Furness, Cam, etc. *Ha* or *Ha?* Ridley *How?* 6 thy] F¹ *ahy* KENT . . . lord.] From Ff. Q¹.² omit. Editors admit. 7-10] Prose in Ff. Five lines in Q¹.², ending *garters*, . . . *beares . . . men . . . legs*, . . . *stocks*, Editors prose. 7 Ha, ha!] F¹ *Hah, ha*, Editors *Ha, ha!* he] Ff *he* Q¹.² *looke he* Furness, Cam, etc. *he* Delius *look*; *he* Ridley *Look*, *he* Kittredge *look! he* cruel] Pun on *crewel* (Köckeritz, 101). *heads*,] From Ff. Q¹.² *heeles*, Boswell, Delius, Craig, Chambers, Phelps, Kittredge *head*, Furness, Cam, etc. *heads*, 8, 9 by th' . . . by th' . . . by th'] F¹.² *by th'* (thrice) F³.⁴ *by th'* (thrice). Q¹ *Byt'h . . . bit'h . . . Byt'h* Q² *By the . . . by the . . . By the* Cam, Delius, etc. *by the* (thrice). Furness, Kittredge, NCE, Alexander, Muir *by th'* (thrice). 9 man's] Q² *man's* Q¹ *mans* F¹ *man* F³.⁴ *man is* Furness, Cam, etc. *man's* Craig, Phelps *man is* at] Furness *at'* then] Q² *hen* nether-stocks.] From Ff. Q¹ *neatherstockes*. Q² *neather-stockes*. Editors *nether-stocks*.

LEAR

What's he that hath so much thy place mistook
To set thee here?

KENT (CAIUS) It is both he and she:
Your son and daughter.

LEAR

No.

KENT (CAIUS)

Yes.

15

LEAR

No, I say.

KENT (CAIUS)

I say, yea.

LEAR

No, no, they would not.

KENT (CAIUS)

Yes, they have.

LEAR

By Jupiter, I swear no.

20

KENT (CAIUS)

By Juno, I swear ay.

LEAR

They durst not do 't.

They could not, would not do 't. 'Tis worse than murder
To do upon respect such violent outrage.

Resolve me with all modest haste which way
Thou mightst deserve, or they impose, this usage,
Coming from us.

25

KENT (CAIUS) My lord, when at their home

I did commend your Highness' letters to them,

Ere I was risen from the place that showed

My duty kneeling, came there a reeking post,

Stewed in his haste, half breathless, panting forth

30

From Goneril his mistress salutations;

11-12 What's . . . here?] As in Rowe. Prose in Q¹.². Three lines in Ff, ending *he, . . . mistooke . . . heere*. Editors divide as in Rowe. 12, 13 It . . . daughter.] As in Ff. One line in Q¹.². Editors divide as in F. 18, 19 LEAR . . . have.] From Q¹.². Ff omit. Editors admit. 21 KENT By . . . LEAR] From Ff. Q¹.² omit. Editors admit. 21, 22 do't. . . do't.] From Q¹ Ff. Q² *do it . . . do it* Furness, Cam, etc. *do't; . . . do't; Delius do't; . . . do't; Chambers do it; . . . do it; Kittredge, NCE do't; . . . do't*. Craig: A, Muir *do't, . . . do't; Ridley do't; . . . do't*, 22 could . . . would] From Ff. Q².² *would . . . could* Furness, Cam, etc. *could . . . would* Ridley, Kittredge *would . . . could* murder] Q¹.² *murder*, Furness, Cam, etc. *murder*, Kittredge *murder* Muir *murder*, 25 mightst] Ff *might'st* Q¹ *may'st* Q² *maist* Furness, Cam, etc. *mightst* Ridley *may'st* impose,] From Ff. Q¹.² *purpose* Editors *impose*, 30 panting] F¹ *paining*

Delivered letters, spite of intermission,
 Which presently they read: on whose contents
 They summoned up their meiny, straight took horse;
 Commanded me to follow and attend 35
 The leisure of their answer; gave me cold looks;
 And meeting here the other messenger,
 Whose welcome, I perceived, had poisoned mine—
 Being the very fellow which of late
 Displayed so saucily against your Highness— 40
 Having more man than wit about me, drew.
 He raised the house with loud and coward cries.
 Your son and daughter found this trespass worth
 The shame which here it suffers.

FOOL Winter's not gone yet, if the wild geese fly that way. 45
 Fathers that wear rags
 Do make their children blind;
 But fathers that bear bags
 Shall see their children kind.
 Fortune, that arrant whore, 50
 Ne'er turns the key to th' poor.

But, for all this, thou shalt have as many dolours for thy
 daughters as thou canst tell in a year.

LEAR

O, how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow! 55
 Thy element's below! Where is this daughter?

KENT (CAIUS)

With the Earl, sir, here within.

LEAR

Follow me not; stay here.

Exit.

GENTLEMAN

Made you no more offence but what you speak of?

33 whose] Q¹.^a *whose* Ff *those* Duthie *whose* Furness, Cam, etc. *whose* NCE
 those 34 meiny.] From F².⁴. F¹.^a *meiney*, Q¹.^a *men*, Editors *meiny*, 39
 which] Ff *which* Q¹.^a *that* Furness, Delius, etc. *which* Cam, Ridley *that* 44
 The] Ff *The* Q¹.^a *This* Furness, Cam, etc. *The* Ridley *This* 45-53 FOOL . . .
 year.] Q¹.^a omit. Editors admit. 46-51] Divided as in Pope. Three lines
 in Ff, ending *blind*, . . . *kind*. . . *poore*. Editors follow Pope. For musical
 setting to these lines, see Sh.: Music, 18. 52 dolours] From F⁴. F¹.^a *Dolors* A
 common pun on dollars: see *M. for M.* i ii 45, *Tempest* ii i 18. thy] F¹ *thy*
 F².⁴ *thy deare* Editors *thy* 54 mother]=hysterical passion, otherwise called
hysterica passio; or *globus hystericus* (see Doran in Sh. Eng., i 437). 55
Hysterica] From F⁴. Q¹.^a F¹.^a *Historica* F² *Hystorica* Editors *Hysterica*
 57, 58 With . . . not;] One line in Steevens, etc., Chambers, Kittredge, NCE,
 Alexander. 57 here] Ff *here* Q¹.^a, Ridley omit. 58 here.] Ff *here*. Q¹.^a
there? Furness, Cam, etc. *here*. or *here!* Ridley *there*. *Exit.*] Q¹.^a omit.
 59] One line in Q¹.^a. Two in Ff, ending *offence*, . . . *of?* Editors one line or prose.

KENT (CAIUS)

None.

60

How chance the King comes with so small a number?

FOOL

And thou hadst been set i' th' stocks for that question, thou'dst well deserved it.

KENT (CAIUS) Why, fool?

FOOL

We'll set thee to school to an ant, to teach thee there's no labouring i' th' winter. All that follow their noses are led by their eyes but blind men; and there's not a nose among twenty but can smell him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following. But the great one that goes upward, let him draw thee after. When a wise man gives thee better counsel, give me mine again. I would have none but knaves follow it, since a fool gives it.

70

That sir which serves and seeks for gain,

And follows but for form,

75

Will pack when it begins to rain,

And leave thee in the storm.

But I will tarry; the fool will stay,

And let the wise man fly.

The knave turns fool that runs away;

80

The fool no knave, perdy.

but] Ff *But* Q¹.² *then* Furness, Cam, etc. *but* Delius, Craig, Phelps, Ridley *than* 60 *None.*] Ff *None:* or *None;* in separate line. Q¹.² *No*, first word in l. 61. Furness, Cam, etc. *None.* in separate line. Ridley *No.* in separate line. 61 the] F¹ *the the* number?] From Ff. Q¹.² *traine?* Furness, Delius, etc. *number?* Cam, Chambers, Ridley *train?* 62 And] Q¹ Ff *And* Q² *If* Furness, Chambers, Muir *And* Cam, Delius, etc. *An* 62, 66, 83 i' th'] From Ff. (i' th' or *ith'*) Q¹.² *in the* Cam, Delius, Craig, Chambers, Phelps, Craig: A i' *the* Ridley i' *the . . . in the . . . i' the* Furness, Kittredge, NCE, Alexander, Muir i' *th'* 63 thou'dst] Ff *thoud'st* Q¹.² *thou hadst* Furness, Kittredge, NCE, Alexander, Muir *thou'dst* Cam, Delius, etc. *thou hadst* 66 follow their noses] Common phrase: see Tilley: N, 230. 68 twenty] Ff *twenty*, Q¹ a 100, Q² a *hundred*, Furness, Cam, etc. *twenty* Ridley a *hundred* 70 following.] From Ff. Q¹.² *following it*, Furness *following it*. Cam, Delius, etc. *following it*; NCE, Alexander *following*; upward.] From Ff. Q¹.² *vp the hill*, Furness, Kittredge, NCE, Alexander, Muir *upward*, Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *up the hill*, 71 wise man] In F¹⁻² (as often) *wiseman* 72 have] F¹ *hause* Editors have 74-81] Italics in Q². 74 That sir] F¹⁻² *That Sir*, F⁴ *That, Sir*, Q¹.² *That Sir* (*sir*=individual.) Delius *That sir*, For musical setting to these lines, see Sh.: Music, 18. which] Ff *which* Q¹.² *that* Furness, Cam, etc. *which* Ridley *that* and seeks] Q¹.² omit. Ridley omits. 76 begins] Q¹ *begin* Editors *begins* 78-81 But . . . perdy.] Johnson suggested that the sense is mended if we read: "The fool turns knave, that runs away The knave no fool—" The Cowden Clarke S. discerned that this was another of Shakespeare's frequent eulogies of constancy and fidelity: the worldly-wise man knavishly runs off in folly and the faithful fool remains.

KENT (CAIUS) Where learned you this, fool?
FOOL Not i' th' stocks, fool.

Enter Lear and Gloucester.

LEAR

Deny to speak with me? They are sick? They are weary?
They have travelled all the night? Mere fetches:
The images of revolt and flying off.
Fetch me a better answer.

85

GLOUCESTER

My dear lord,
You know the fiery quality of the Duke,
How unremoveable and fixed he is
In his own course.

90

LEAR

Vengeance! plague! death! confusion!
Fiery? What quality? Why, Gloucester, Gloucester,
I'd speak with the Duke of Cornwall and his wife.

GLOUCESTER

Well, my good lord, I have informed them so.

LEAR

Informed them! Dost thou understand me, man?

95

79 wise man] From Q¹.^a F⁴. F¹⁻³ *wiseman* 84] One line in Q¹.^a. Two lines in Ff, ending *me? . . . weary*, Editors one line. They are . . . They are] Ff *They are . . . they are* Q¹.^a *th' are . . . th' are* Furness, Cam, etc. *They are . . . they are* or *They are . . . They are* Ridley *They're . . . they're* 84, 85 *me? . . . sick? . . . weary? . . . night?* Punctuation in Ff is *me? . . . sicke, . . . weary, . . . night?* In Q¹.^a *me? . . . sicke, . . . weary, . . . night, (Q¹ mee),* Furness, Cam, etc. *me? . . . sick? . . . weary? . . . night?* Craig, Phelps *me! . . . sick! . . . weary, . . . night!* Chambers *me? . . . sick, . . . weary? . . . night?* Craig: A, Alexander, Muir *me! . . . sick! . . . weary! . . . night!* 85 all the] Ff *all the* Q¹.^a *hard to* Muir notes that Q here recalls a phrase in ii ii 147. Furness, Cam, etc. *all the* Craig, Phelps, Ridley *hard to-* 85, 86 *fetches:* The] Ff *fetches, The* Q¹.^a *lustice, I (fetches= subterfuges.)* Q's aberration is inexplicable on ordinary lines. Duthie suggests that his copy was illegible, and he guessed. *Duthie fetches, The* Furness, Delius, etc. *fetches, The* Cam, NCE, Alexander *fetches; The* Ridley, Muir *fetches; ay, The* Kittredge *fetches— The* 87-93 *My . . . wife.]* Divided as in Ff. Prose in Q¹.^a. Editors divide as in F. 91 *plague! death!* Ff *Plague, Death, Q¹.^a death, plague,* Furness, Cam, etc. *plague! death!* Ridley *death, plague,* 92 *Fiery? What quality?* From Ff. Q¹.^a *what fiery quality,* Furness, Cam, etc. follow F. Craig, Craig: A *Fiery! what quality?* (Furness, NCE 'Fiery?' and 'quality?') Ridley as Q. Gloucester, Gloucester,] Q¹ Ff *Gloster, Gloster, Q^a Gloucester, Gloucester,* 93 *I'd] Ff I'd or I'd Q^a I'd Q^a I'd* Furness, Cam, Chambers, Ridley, Kittredge *I'd* Delius, Craig, etc. *I'd* 94, 95 GLOUCESTER . . .

GLOUCESTER

Ay, my good lord.

LEAR

The King would speak with Cornwall; the dear father
 Would with his daughter speak, commands—tends—service.
 Are they informed of this? My breath and blood!
 Fiery? The fiery Duke? Tell the hot Duke that— 100
 No, but not yet. May be he is not well:
 Infirmary doth still neglect all office
 Whereto our health is bound. We are not ourselves
 When nature being oppressed, commands the mind
 To suffer with the body. I'll forbear; 105
 And am fallen out with my more headier will
 To take the indisposed and sickly fit [wherefore
 For the sound man. (*Looking on Kent (Calus)*) Death on my state!

man?] Q¹.² omit. Editors admit. 96 Ay, . . . lord.] Flatter, 58, holds that this interjection should not stop the flow of Lear's speech, which is continuous. 97 The . . . father] One line in Q¹.². Two lines in Ff, ending Cornwall, . . . *Father* Editors one line. *speake . . . father*] Ff *speake . . . Father* (F³.⁴ *speake*) Q³ *speake . . . father* Q¹ unc. *speake . . . fate*, Q¹ c. *speake . . . father* (Greg: VKL, 15, 16, 22, 151, 161, 180.) Editors *speake . . . father* 98 his] Q³ Ff *his* Q¹ unc. *the* Q¹ c. *his* (Greg: VKL, 22, 161, 180.) Editors *his* 98 commands—tends—service.] Ff *commands, tends, service*, Q¹ unc. *come and tends service*, Q¹ c. Q³ *commands her service*, (Greg: VKL, 22, 145, 150, 161, 162, 180.) Earlier editors favoured Q¹ c., but Rowe *commands tends service* (2nd edn. *tends*.); and Knight *commands, tends, service*: Greg: VKL, 161, concludes that the *her* of Q¹ c. was a facile guess of the press reader's. He discusses Schmidt's 'tends, the aphetic form of *attends*; or, otherwise, suggests *tends* may have had here the accepted 16th century meaning of tenders or proffers. Though *tends* remains a crux, he suggests reading *commands—tends—service*., meaning "commands her service—nay rather tenders his own." F's *command* is confirmed by Q¹ c., and *service* is certainly correct, Duthie *commands, tends, service*, Furness, Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A, NCE *commands her service*: (Furness, Chambers, Kittredge, NCE *service*.) Gould conj., Alexander *commands their service*. Muir *commands, tends service*: 99 Are . . . blood!] From Ff (*blood*.) Q¹.² omit. Editors admit, (Furness, Chambers, NCE 'inform'd') 100 Fiery? . . . Duke?] Ff *Fiery? The fiery Duke*, Q¹ unc. *The fierie Duke*, Q¹ c. *Fierie Duke*, Q³ *Fiery Duke*, (Greg: VKL, 22, 162, 180.) Editors follow F with *Fiery!* . . . *Duke!* or *Fiery?* . . . *Duke?* except Ridley 'Fiery duke'? Furness, Cam, Chambers, NCE use quotation marks. *that—*] From Ff. Q¹.² *that* Lear, Furness, Cam, etc. *that—* Ridley *that Lear—* 101 No.] Ff *No*, Q¹ unc. *Mo* Q¹ c. Q³ *No* (Greg: VKL, 22, 162, 180.) 102-105] Divided as in Ff. Three lines in Q¹.², ending *health . . . oprest*, . . . *forbeare*, Editors divide as in F. 103 Whereto] From Ff. Q¹.² *where to* 104 commands] Q¹ *Cômand*. Editors *commands* 106 headier] Q¹ *hedier* 107-110] Divided as in Ff. Three lines in Q¹.², ending *man*, . . . *here?* . . . *her* Editors divide as in F. 108 (*Looking on Kent*)] Added by Johnson, and adopted by Cam, Delius, etc.

Should he sit here? This act persuades me
 That this remotion of the Duke and her 110
 Is practice only. Give me my servant forth.
 Go tell the Duke and 's wife I'd speak with them,
 Now, presently. Bid them come forth and hear me,
 Or at their chamber door I'll beat the drum
 Till it cry sleep to death. 115

GLOUCESTER

I would have all well betwixt you.

Exit.

LEAR

O me, my heart, my rising heart! But down!

FOOL Cry to it, nuncle, as the cockney did to the eels when she
 put 'em i' th' paste alive. She knapped 'em o' th' coxcombs
 with a stick, and cried 'Down, wantons, down!' 'Twas her 120
 brother that, in pure kindness to his horse, buttered his hay.

Enter Cornwall, Regan, Gloucester, Servants.

LEAR

Good morrow to you both.

CORNWALL

Hail to your Grace!

Furness in footnote. Omitted by Ridley, Kittredge, Alexander. 111 practice only. Give] From F¹. F²⁻⁴ *practice only, Give* (slight spelling differences). Q¹. ^a *practise, only giue* Editors follow F¹. 112 Go tell] From Ff. Q¹. ^a *Tell* Furness, Cam, etc. *Go tell* Delius, Craig, Phelps *Go, tell* I'd] F¹⁻³ *Il'd* F⁴ *I'd* Q¹. ^a *Ile* Furness, Cam, etc. *I'd* Delius, Craig, Phelps, NCE, Craig: A, Alexander, Muir *I'd* Ridley *I'll* 116 *Exit.*] Q¹. ^a omit. Editors admit. 117 O . . . down!] Ff *Oh me, my heart! My rising heart! But downe.* (F¹ *me*) Q¹ *O my heart, my heart.* Q^a *O my heart! my heart.* Furness, Cam, etc. follow F. Ridley follows Q. 118 cockney] Q^a Ff *Cockney* Q¹ unc. *Coknay* Q¹ c. *Cokney* (Greg: VKL, 22, 162, 180.) A cockney was a squeamish and pampered person, frequently associated with London. The word was often accompanied by *wanton* (See Tilley: C, 501 and NED.) Rushton was probably right in supposing that Shakespeare here echoed Lyly's *Euphuus* (Bond: L, i 244; Arber's reprint, 103) where, as in *Lear*, four terms appear, *wanton, foole, cockney, cockescombe*. (Rushton, 74, 75). 118 she] Q¹. ^a F¹ *she* F² *hee* F³⁻⁴ *he* Editors *she* 119 put 'em i' th'] From F¹⁻³. F⁴ *put them i' th'* Q¹ *put vm ith* Q^a *put them vp it'h* Furness, Kittredge, NCE, Alexander, Muir *put 'em i' th'* Cam, Craig, Chambers, Phelps, Ridley *put 'em i' the* Delius *put them i' the* Craig: A *put 'em up i' the* paste] Ff *Paste* Q¹ unc. *past* Q¹ c. *päst* Q^a *paste* (Greg: VKL, 22, 162, 180.) Editors *paste* knapped 'em o' th'] Ff *knapt 'em o' th'* Q¹. ^a *rapt vm ath* Furness, Kittredge, etc. *knapp'd 'em o' th'* Cam, Delius, Craig, Chambers, Phelps, Craig: A *knapp'd 'em o' the* Ridley *rapp'd 'em o' the* 121 *Enter . . . Servants.*] From Ff. Q¹. ^a *Enter Duke and Regan.* Furness, Cam, etc. follow Capell, Re-enter Gloucester, with Cornwall, Regan and Servants. Delius, Craig, Chambers, Phelps, Kittredge, NCE, Alexander follow F. (some, and Servants.) 122 etc. CORNWALL] Ff *Corn.* Q¹. ^a *Duke.* Editors *Corn.* *Kent . . . liberty.*] From Ff. (*Catus*) added by editor. Q¹. ^a omit.

Kent (Caius) here set at liberty.

REGAN

I am glad to see your Highness.

LEAR

Regan, I think you are: I know what reason
I have to think so. If thou shouldst not be glad, 125
I would divorce me from thy mother's tomb,
Sepulchring an adulteress. (*To Kent*) O, are you free?
Some other time for that. Belovéd Regan,
Thy sister's naught. O Regan, she hath tied
Sharp-toothed unkindness, like a vulture, here. 130

Points to his heart.

I can scarce speak to thee; thou'lt not believe
With how depraved a quality—O Regan!

REGAN

I pray you, sir, take patience. I have hope
You less know how to value her desert
Than she to scant her duty.

LEAR

Say, how is that? 135

REGAN

I cannot think my sister in the least
Would fail her obligation. If, sir, perchance
She have restrained the riots of your followers,
'Tis on such ground and to such wholesome end
As clears her from all blame. 140

LEAR

My curses on her!

REGAN

O, sir, you are old:
Nature in you stands on the very verge

Editors admit. 124 you] F¹ *your* 126 divorce] Q² Ff *diuorice* Q¹ unc. *deuorse* Q¹ c. *diuorse* (Greg: VKL, 24, 163, 180.) Editors *divorce* mother's] F¹ *Mother* tomb,] Ff *Tombe*, Q¹ unc. *fruit*, Q¹ c. *tombe* Q² *toombe*, (Greg: VKL, 24, 163, 180, 183.) Editors *tomb*, 127 (*To Kent*) Added by Rowe, generally adopted. (Furness in footnote.) O,] Ff O Q¹. ^a *yea* Furness, Cam, etc. *Oh*, or *O*, or *O!* Ridley *Yea*, 129 sister's] From F³. ⁴. F¹. ^a *Sisters* Q¹. ^a *sister is* Furness, Cam, etc. *sister's* Ridley *sister is* 130 *Points . . . heart.*] Added by Pope, widely adopted. Furness in footnote. Kittredge Lays his hand on his heart. 131 thou'lt] From Ff. Q¹ *thout* Q² *thou't* Editors *thou'lt* 132 With] Ff *With* Q¹. ^a *Of* Editors *With* except Chambers *Of* depraved] From Ff. Q¹ unc. *depruoued* Q¹ c. Q² *depruied* (Greg: VKL, 24, 163, 180.) Furness, Cam, etc. *depraved* or *deprav'd* Ridley *depruiv'd* quality—] From Rowe. Ff *quality*. Q¹. ^a *qualitie*, Editors *quality*— 133 you,] Q¹. ^a omit. Ridley omits. 135 scant] Ff *scant* Q¹. ^a *slacke* Furness, Cam, etc. *scant* Ridley *slack* 135-140 LEAR Say, . . . blame.] From Ff. Q¹. ^a omit. Editors admit. 142-146] Divided as in Ff. In Q¹. ^a lines end in *Confine*, . . . *discretion*, . . . *selfe*, . . . *returne*, Editors divide as in F. 142 in] Ff in Q¹. ^a

Of her confine. You should be ruled and led
 By some discretion that discerns your state
 Better than you yourself. Therefore I pray you 145
 That to our sister you do make return:
 Say you have wronged her.

LEAR Ask her forgiveness?
 Do you but mark how this becomes the house:
 (*Kneeling*) 'Dear daughter, I confess that I am old.
 Age is unnecessary. On my knees I beg 150
 That you'll vouchsafe me raiment, bed and food.'

REGAN
 Good sir, no more: these are unsightly tricks.
 Return you to my sister.

LEAR (*rising*) Never, Regan.
 She hath abated me of half my train;
 Looked black upon me; struck me with her tongue, 155
 Most serpent-like, upon the very heart.
 All the stored vengeance of heaven fall
 On her ingrateful top! Strike her young bones,
 You taking airs, with lameness.

CORNWALL Fie, sir, fie!

LEAR
 You nimble lightnings, dart your blinding flames 160
 Into her scornful eyes. Infect her beauty,
 You fen-sucked fogs, drawn by the pow'rful sun
 To fall and blister.

on Editors in 143 her] F¹ his Editors her 145 you] Q¹.^a omit. (refers second you). Ridley omits. 147 her.] Ff her. Q¹ her Str? Q² her sir. Furness, Cam, etc. her, sir. Muir her. 148 but] Q¹.^a omit. Ridley omits. house:] Q¹ house, Q² Ff house? Editors house: or house, 149 (*Kneeling*)] Added by Johnson after l. 150. Knight omits, stating "Lear is not addressing these words to Regan, but is repeating what he would say to Goneril if he should ask her forgiveness." Editors follow Johnson (Furness in footnote), except Phelps who omits. 149-151] Quotation marks are editorial and are generally adopted. 153 (*rising*)] Added by Dyce, and generally adopted or adapted. Phelps omits. (Furness records Collier's Rising.) Never.] Ff Neuer or Never, Q¹.^a No Furness, Cam, etc. Never, Ridley No, 155 black] Q² backe struck] Q¹ F¹.^a strooke Q² stroke F².^a strook Cam, Delius, etc. struck Furness strook 157-159 All . . . lameness.] Divided as in Ff. Two lines in Q¹.^a, ending top, . . . lamenes. (Q² lannesse.) Editors divide as in F. 159 Fie, sir, fie!] F¹.^a Fye str, fie. F².^a Fie, Sir, fie. (F³ Fie) Q¹ Fie fie str. Q² Fie, fie str. Furness, Cam, etc. Fie, sir, fie! Ridley Fie, fie, sir! 160 LEAR] Q¹ omits, but line inset. 163 fall and blister.] Ff fall, and blister. Q¹.^a fall and blast her pride. Malone took fall to be transitive in Q, meaning to humble or pull down. Schmidt read To fall and blister pride., treating fall as intransitive and pride to mean "braggart beauty." Duthie suggested that the Q 'reporter' here echoed i iv 282, "Blasts and fogs upon thee!" He reads fall, and blister

REGAN

O the blest gods! so will you wish on me,
When the rash mood is on. 165

LEAR

No, Regan, thou shalt never have my curse.
Thy tender-hefted nature shall not give
Thee o'er to harshness. Her eyes are fierce, but thine
Do comfort and not burn. 'Tis not in thee 170
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,
And, in conclusion, to oppose the bolt
Against my coming in. Thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude. 175
Thy half o' th' kingdom hast thou not forgot,
Wherein I thee endowed.

REGAN

Good sir, to th' purpose.

LEAR

Who put my man i' th' stocks?

Tucket within.

CORNWALL

What trumpet's that?

her pride., and thinks the final *er* of *blister* could be elided. Muir, who reads *fall and blister her!*, points out that such an elision would make the spoken phrase indistinguishable from *fall, and blister pride. blister her pride.*, as it stands, is an awkward phrase; and it seems preferable to adopt either the Q or the F reading. It seems that F is the deliberate alteration of Q (assuming the compositor made no error); and is therefore to be preferred. Churton Collins preferred Q. Furness, Cam, etc. *fall and blast her pride.* (some *pride!*) Muir *fall and blister her!* 164, 165 O . . . on.] Ff end in *Gods! . . . on.* Q¹.² end lines in *me, . . . mood*—Furness, etc. end *me, . . . on.* Alexander as F. 165 mood is on.] From Ff. Q¹.² *mood*—Furness, Cam, etc. *mood is on.* Ridley *mood . . . 167-170*] Divided as in Ff. Q¹.² end lines in *or'e . . . burne . . . traine*, (Q³ *ore*). Editors divide as in F. 167 Thy] Ff Thy Q¹.² *The Editors Thy tender-hefted*] From F¹⁻³. F⁴ *tender hefted* Q¹ *tēder hested* Q³ *tender hested* Q² *tender hasted* Steevens interpreted *tender-hefted* as 'tender-heaved,' i.e., whose bosom is agitated by tender passion. Craig suggested that *tender-hefted* might mean "pliable, manageable." Kittredge explains as "heaved (i.e., moved, swayed, governed) by tender emotions only." Onions remarks that the Q variants (*s* for *f*) point to a derivation of *hefted* from 'heft,' 'haft' = handle; and he quotes Cotgrave *Lasche emmanché*, feeble . . . faint-hearted. NED explains as "set in a delicate 'haft' or bodily frame; hence, womanly, gentle." Editors *tender-hefted*. 168 Théa] Q¹ the Editors *Thee* 173 know'st] From Ff. Q¹.² *knowest*, Editors *know'st* except Chambers *knowest* 176 o' th'] Ff o' th' Q¹.² *of the* Cam, Delius, etc. o' the Furness, Kittredge, NCE, Alexander, Muir o' th' Chambers *of the* 177 to th'] Q¹ *too'th* Q³ *to the* F¹⁻³ *to' th'* F⁴ *to th'* Furness, Kittredge, etc. *to th'* Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *to the* 178 *Tucket within.*] In Ff after l. 177.

REGAN

I know't: my sister's. This approves her letter,
That she would soon be here.

Enter Oswald.

Is your lady come?

180

LEAR

This is a slave whose easy-borrowed pride
Dwells in the fickle grace of her he follows.
Out, varlet, from my sight!

CORNWALL

What means your Grace?

LEAR

Who stocked my servant? Regan, I have good hope
Thou didst not know on 't. Who comes here?

Enter Goneril.

O heavens,

185

If you do love old men, if your sweet sway
Allow obedience, if you yourselves are old,
Make it your cause: send down, and take my part!
(*To Goneril*) Art not ashamed to look upon this beard?

Q¹.³ omit. Editors admit, after *stocks*. l. 178 except Kittredge, NCE after l. 177. Naylor, 174, remarks that *Tucket* in Shakespeare was used as a *personal* trumpet call. Cowling, 48 describes it as a fanfare used to announce arrival of heralds, messengers and of courtly persons. See also Onions in Sh. Eng., ii 48. 179 know't: my] F¹.⁴ *know't*, my Q¹.³ F².³ *know't* my Furness *know't*,—my Cam, NCE *know't*; my Delius, etc. *know't*, my Chambers *know it*—my Ridley *know't* my Kittredge, Alexander *know't*—my letter,] Ff *Letter*, Q¹.³ *letters*, Furness, Cam, etc. *letter*, Ridley *letters*, 181 easy-borrowed] Theobald added hyphen, generally adopted. 182 fickle] From Q¹.³ F¹.³ *fickly* F².⁴ *sickly* Editors *fickle* her he] From Ff. Q¹ unc. her a Q¹ c. her, a Q³ her he (Greg: VKL, 16, 24, 146, 163, 182.) Editors her he 183 varlet,] Ff *Varlet*, Q¹ unc. *varlot*, Q¹ c. Q³ *varlet*, (Greg: VKL, 16, 24, 163, 180.) Editors *varlet*, 184 LEAR] Q¹.³ Gon. Furness, Cam, etc. Lear. Ridley Gon. stocked] Ff *stockt* Q¹ *struck* Q³ *strucke* Furness, Cam, etc. *stock'd* Ridley *struck* 185 Thou . . . heavens,] As in Pope. Two lines in Q¹.³ Ff, ending on't. . . . *Heavens!* Editors one line. on't.] Ff on't. Q¹.³ ant. Editors on't., except Chambers on it.— Who] Q¹.³ Lear. Who Furness, Cam, etc. Who Ridley Lear. Who *Enter Goneril.*] Placed as in Johnson. After *Grace?* l. 183 in Q¹.³ Ff. Editors place as follows: After *Grace?* Ridley, Kittredge, NCE, Alexander. After on't Duthie. After *here?* Furness, Cam, Craig: A, Muir. After *heavens*, Delius, Craig, Chambers, Phelps. 186-188] As in Ff. Three lines in Q¹.³, ending *allow* . . . *cause*, . . . *part*, Editors divide as in F. 187 Allow] From Ff. Q¹ unc. Q³ *alow* Q¹ c. *allow* (Greg: VKL, 16, 24, 163, 180.) Editors *Allow* (=sanction). if you] Ff if you Q¹.³ if Furness, Cam, etc. if NCE, Alexander, Muir if you 189 (*To Goneril*)

O Regan, will you take her by the hand?

190

GONERIL

Why not by th' hand, sir? How have I offended?

All's not offence that indiscretion finds

And dotage terms so.

LEAR

O sides, you are too tough:

Will you yet hold? How came my man i' th' stocks?

CORNWALL

I set him there, sir; but his own disorders

195

Deserved much less advancement.

LEAR

You! did you?

REGAN

I pray you, father, being weak, seem so.

If, till the expiration of your month,

You will return and sojourn with my sister,

Dismissing half your train, come then to me.

200

I am now from home and out of that provision

Which shall be needful for your entertainment.

LEAR

Return to her, and fifty men dismissed?

No, rather I abjure all roofs, and choose

To wage against the enmity o' th' air,

205

To be a comrade with the wolf and owl,—

Necessity's sharp pinch! Return with her?

Why, the hot-blooded France, that dowerless took

Our youngest born, I could as well be brought

To knee his throne, and, squire-like, pension beg

210

To keep base life afoot. Return with her?

Persuade me rather to be slave and sumpter

To this detested groom.

Added by Johnson, generally adopted (Furness in footnote). 190 will you] From Ff. Q¹. ^a *wilt thou* Furness, NCE, Alexander, Muir *will you* Cam, Delius, etc. *wilt thou* 194] One line in Q¹. ^a. Two lines in Ff, ending *hold?* ... *Stockes?* Editors one line. *i' th'*] Q¹ *it'h* Q^a *i'th* Cam, etc. *i'the* Furness, Kittredge, NCE, Alexander, Muir *i' th'* Chambers *in the* 195 *sir*]; Q^a omits. Editors *sir*: or *sir*: or *sir*, 198 *month*]. From F^a. Q¹. ^a F^{1-a} *moneth*, Editors *month*, 205, 206] Arranged as in Q¹. ^a Ff. Theobald transposed these lines, supposing "*Necessity's sharp Pinch* to be the Accusative to *wage*." Jennens disapproved. See Furness, 158. *To wage*=To give battle. Editors arrange as in Q F. 205 *o' th'*] F¹. ^a *oth'* F^a. ^a *o' th'* Q¹. ^a *of the* Editors as for l. 176. *owl,—*] Rowe and Steevens added dash. Collier, Furness *howl* Cam, Delius, Ridley, NCE *owl,—* Craig, Chambers, Phelps, Craig: A, Muir *owl*, Kittredge, Alexander *owl—* 208 *hot-blooded*] From Pope. Ff *hot-bloodied* Q¹. ^a *hot blood in* (Q^a *blood*) Furness, Cam, etc. *hot-blooded* Ridley *hot blood in* took] As in Ff. Begins l. 209 in Q¹. ^a. Editors follow F. 210 *his*] Alexander *this* beg] Q¹ *bag* Editors *beg* 212 *sumpter*] Q¹ *sumter* (=pack-horse). 213 *Pointing at Oswald*.] Added by Dyce. Cam, etc. adopt. Phelps omits.

Pointing at Oswald.

GONERIL

At your choice, sir.

LEAR

I prithee, daughter, do not make me mad.
 I will not trouble thee, my child: farewell. 215
 We'll no more meet, no more see one another.
 But yet thou art my flesh, my blood, my daughter;
 Or rather a disease that's in my flesh,
 Which I must needs call mine: thou art a boil,
 A plague-sore, or embossed carbuncle, 220
 In my corrupted blood. But I'll not chide thee:
 Let shame come when it will, I do not call it.
 I do not bid the thunder-bearer shoot,
 Nor tell tales of thee to high-judging Jove.
 Mend when thou canst; be better at thy leisure. 225
 I can be patient; I can stay with Regan,
 I and my hundred knights.

REGAN

Not altogether so.

I looked not for you yet, nor am provided
 For your fit welcome. Give ear, sir, to my sister;
 For those that mingle reason with your passion 230
 Must be content to think you old, and so—
 But she knows what she does.

LEAR

Is this well spoken?

REGAN

I dare avouch it, sir. What, fifty followers?
 Is it not well? What should you need of more?
 Yea, or so many, sith that both charge and danger 235

Furness records Johnson's Looking to the Steward. 214 I] Ff I Q¹.^a Now I Furness, Cam, etc. I Ridley Now, I prithee,] F¹.^a prythee Q¹ prithee Q² F² prethee F⁴ prithee, Editors as for i iv 133. 218 that's in] From Ff. Q¹.^a that lies within Furness, Cam, etc. that's in Ridley that lies within 219 boil,] Q¹ F².^a Bile, F¹.^a Byle, Q² byle, Furness, Cam, etc. boil, Delius bile, 220 plague-sore,] Hyphen in F².^a. Kittredge omits hyphen. or] Ff or Q¹.^a an Furness, Cam, etc. an Alexander, Muir or 221 In my] As in Ff. Ends l. 220 in Q¹.^a. Editors follow F. 222 will, I] Q¹ unc. will, I—Q² c. will, I (Greg: VKL, 15, 16, 24, 151.) call it.] Q² Ff call it, Q¹ unc. callit, Q¹ c. call it, (Greg: VKL, 24, 163, 180.) 224 high-judging] Hyphen in F¹.^a. Editors follow F¹. 227-230 Not . . . passion] Divided as in Ff. Four lines in Q¹.^a, ending yet, . . . welcome, . . . those . . . passion, Editors divide as in F. 227-so.] Ff so, Q¹.^a so sir, Furness, Cam, etc. so; or so: or so. or so! Ridley So, sir: 228 looked] From Ff. Q¹.^a looke Editors look'd 229 sir,] Q² omits, 231 you old,] From Ff. Q¹.^a you are old, Furness, Cam, etc. you old, Ridley you are old, so—] Rowe so— Q¹.^a Ff so, Editors so—, 232 spoken?] From Ff. Q¹.^a spoken now? Furness, Cam, etc. spoken? Ridley spoken now?

Speak 'gainst so great a number? How in one house
Should many people under two commands
Hold amity? 'Tis hard, almost impossible.

GONERIL

Why might not you, my lord, receive attendance
From those that she calls servants or from mine? 240

REGAN

Why not, my lord? If then they chanced to slack ye,
We could control them. If you will come to me,
For now I spy a danger, I entreat you
To bring but five-and-twenty. To no more
Will I give place or notice.

LEAR

I gave you all. 245

REGAN

And in good time you gave it.

LEAR

Made you my guardians, my depositaries,
But kept a reservation to be followed
With such a number. What, must I come to you
With five-and-twenty? Regan, said you so? 250

REGAN

And speak 't again, my lord: no more with me.

LEAR

Those wicked creatures yet do look well-favoured
When others are more wicked; not being the worst
Stands in some rank of praise. (To Goneril) I'll go with thee:
Thy fifty yet doth double five-and-twenty, 255
And thou art twice her love.

GONERIL

Hear me, my lord:

236 Speak] From Ff. Q¹. ^a *Speakes* Editors *Speak* one] Ff one Q¹. ^a *a*
Furness, Cam, etc. *one* Ridley *a* 241] Two lines in Ff, ending *Lord? . . . ye*,
One line in Q¹. ^a and Editors. *ye*,] Ff *ye*, Q¹. ^a *you*, Cam, Delius, etc. *you*,
Craig, Craig: *A you* Furness, Kittredge, NCE, Alexander *ye*, Muir *ye* 243 For
. . . danger.] Bracketed in Q^a Ff, Delius, Kittredge. Dash in Craig, Phelps,
NCE, Alexander. Furness, Cam, etc. use comma. 245, 246 Will . . . it.]
We arrange the lines here as suggested by Flatter, 81, 82, treating *Will . . .*
all— as one line and *And . . . it*. as another. Flatter thinks, however, that
Regan's line is meant to be an aside. This would lessen its dramatic value.
It seems to be uttered amidst Lear's continuous speech *I gave . . . Made . . .*
depositaries, etc. Editors concur in printing *Will . . . notice*. as one line, and
I . . . it. as another. 245 all.] Rowe *all*— Q¹. ^a Ff *all*. Furness, Cam, etc. *all*—
Chambers, NCE, Alexander *all*. 252 look] Ff *look* Q¹ *seem* Q^a *seeme* Editors
look 252, 253 well-favoured . . . wicked:] Q¹ Ff *wel fauor'd* . . . *wicked*, (F^a
well-favou'r'd.) Q^a *well-fauour'd* Theobald, Malone, etc., Furness, Cam, etc.
well-favou'r'd, . . . *wicked*; Knight, Delius *well-favou'r'd* . . . *wicked*,
Kittredge, NCE, Craig: A, Alexander, Muir *well-favou'r'd* . . . *wicked*;
254 (To Goneril)] Added by Hammer, whom editors follow.

What need you five-and-twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?

REGAN

What need one?

LEAR

O, reason not the need: our basest beggars 260
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady:
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st, 265
Which scarcely keeps thee warm. But for true need,—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both.
If it be you that stir these daughters' hearts 270
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let not women's weapons, water-drops,
Stain my man's cheeks! No, you unnatural hags,
I will have such revenges on you both 275
That all the world shall—I will do such things,—
What they are, yet I know not, but they shall be
The terrors of the earth. You think I'll weep;
No, I'll not weep.
I have full cause of weeping; but this heart 280
Shall break into a hundred thousand flaws

259 need] Q¹ *needs* Q² *needs* Furness, Cam, etc. *need* Ridley *needs* 260 need:] From Ff. Q¹. ² *deed*, Furness, etc. *need*; Cam, Ridley *need*: Chambers, Kittredge, NCE, Alexander *need*! 263 life is] From Ff. Q¹ *life as* Q² *life's as* Furness, Delius, etc. *life is* Cam, Ridley *life's as* 265 wear'st,] From Ff. Q¹. ² *wearest* Editors *wear'st*, 266 warm. But . . . need,—] From Steevens. Q¹. ² Ff *warme*, but . . . *need*, (F¹ *need*;) Furness, Cam, etc. *warm*. But . . . *need*,— Delius, Craig: A, NCE, Muir *warm*. But, . . . *need*,— Chambers *warm*. But, . . . *need* Kittredge, Alexander *warm*. But, . . . *need*— 270 stirs] Q¹. ² F¹⁻² *stirres* F⁴ *stirs* Rowe, etc. Delius, Craig, Chambers, Phelps *stir* Furness, Cam, etc. *stirs* 271 so] Ff *so* Q¹ to Q² *too* Furness, Cam, etc. *so* Ridley *too* 272 tamely;] Ff *tamely*: Q¹. ² *lamely*, Editors *tamely*: (Chambers *tamely*!) 273 And] Ff *And* Q¹. ² O Furness, Cam, etc. *And* Delius *O!* 276 shall—] From Q² Ff. Q¹ *shall*, Editors *shall*— 276, 277 I . . . not,] Cf. Ovid, *Metamorphoses* vi, 618, 619. (Thomson: Cl., 125). *things*,— Hanmer added dash. Furness, Cam, etc. *things*,— Chambers, Kittredge, Alexander *things*— Craig: A, Muir *things*, 278 earth.] From Johnson. Q¹ F⁴ *earth*, Q² F² *earth*; F¹. ² *earth*? Furness, Cam, etc. *earth*. Kittredge *earth!* 279-281] Divided as by Jennens. Q¹. ² Ff end lines at *weeping*, . . . *flawes* (See note to *flaws* below). Furness, Cam, etc. divide as by Jennens. Ridley divides as in Q F. 281 into a hundred thousand] From Ff. Q¹ *in a 100. thousand* Q² *in a thousand*

Or ere I'll weep. O fool, I shall go mad!

Exeunt Lear, Gloucester, Kent (Caius), and Fool.

CORNWALL

Let us withdraw: 'twill be a storm.

Storm and tempest.

REGAN

This house is little: the old man and's people
Cannot be well bestowed.

285

GONERIL

'Tis his own blame: hath put himself from rest,
And must needs taste his folly.

REGAN

For his particular, I'll receive him gladly,
But not one follower.

GONERIL

So am I purposed.

Where is my lord of Gloucester?

290

CORNWALL

Followed the old man forth: he is returned.

Enter Gloucester.

GLOUCESTER

The King is in high rage.

CORNWALL

Whither is he going?

Furness, Cam, etc. follow F. Ridley in a hundred thousand flaws] F¹, ^a *flawes* F², ^a *flaws*, Q¹, ^a *flowes* Furness, Cam, etc. *flaws*, Craig, Phelps, Kittredge, Craig: A, Alexander, Muir *flaws* 282 Or ere] From Q¹ Ff. Q³ *Ere* or and ere both meant before; or ere is the emphatic form. Furness, Cam, etc. *Or ere* Chambers *Or e'er* I'll] Q¹, ^a *ile* F¹ *Ile* F²⁻⁴ *I* Editors *I'll* *Exeunt . . . Fool.*] From Q² (*Caius*) added by editor. Q¹ *Exeunt Lear, Leister, Kent, and Foole.* Ff *Exeunt.* Editors follow Q². 283-287 Let us . . . folly.] Divided as in Q¹, ^a Ff. Capell, Keightley and others adopted different arrangements, but Furness, Cam, etc. follow Q F's division. 283 *Storm and tempest.*] In Ff after *weeping*; l. 280. Q¹, ^a omit. Pope added after *storm.*, l. 283. Furness, Alexander place after l. 279. Cam, after l. 283. Ridley after *weeping*, l. 280. Chambers, Kittredge after l. 282. Phelps, NCE after *heart* l. 280. Collier after *heart* l. 280, added *Storm* heard at a distance. Delius, Craig, Craig: A add this after l. 283; Muir after *weeping*; l. 280. 284 and's] F¹ *an'ds* F²⁻⁴ *and's* Q¹, ^a *and his* Furness, Kittredge, NCE, Alexander, Muir *and's* Cam, Delius, etc. *and his* 286 blame: hath] Q¹, ^a Ff *blame hath* Furness, Chambers *blame*; 'hath Bpswell, Cam, Delius, etc. *blame*; hath Ridley *blame hath* 289 GONERIL] Ff Gon. Q¹, ^a Duke. Editors Gon. 289, 290 So . . . Gloucester?] Divided as in Ff. One line in Q¹, ^a. Editors divide as in F. 291 CORNWALL] Ff Corn. Q¹, ^a Reg. Editors Corn. 291 *Enter Gloucester.*] Placed as in Dyce. After l. 290 in Q¹, ^a Ff. Furness, Cam, etc. place after l. 291. Delius, NCE after l. 290. Kittredge, Alexander after *forth.*, l. 291. 292-293 rage. CORNWALL . . . whither.] From

GLOUCESTER

He calls to horse: but will I know not whither.

CORNWALL

'Tis best to give him way: he leads himself.

GONERIL

My lord, entreat him by no means to stay, 295

GLOUCESTER

Alack, the night comes on, and the high winds
Do sorely ruffle: for many miles about
There's scarce a bush.

REGAN

O, sir, to wilful men

The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors. 300
He is attended with a desperate train;
And what they may incense him to, being apt
To have his ear abused, wisdom bids fear.

CORNWALL

Shut up your doors, my lord: 'tis a wild night.
My Regan counsels well. Come out o' th' storm. *Exeunt.* 305

ACT III

SCENE I. A HEATH.

Storm still. Enter Kent (Caius) and a Gentleman, severally.

KENT (CAIUS)

Who's there, besides foul weather?

Ff. Q¹. ^arage, and will I know not whether. (Q¹ &) Editors follow F. 294 CORNWALL] Ff Corn. Q¹ Re. Q³ Reg. Editors Corn. best] Ff best Q¹. ^agood Furness, Cam, etc. best Ridley good 296 high] Ff high Q¹ bleak Q³ bleake Both Duthie and Muir suggest that F's high may be an echo of high in l. 292. Furness, Delius, NCE, Craig: A, Alexander high Cam, Chambers, Craig, Phelps, Ridley, Kittredge, Duthie, Muir bleak 297, 298 Do . . . bush.] Divided as in Ff. One line in Q¹. ^a. Editors divide as in F. 297 ruffle:] Ff ruffle, Q¹ russel, Q³ russell, Furness, Cam, etc. ruffle; Chambers, Kittredge ruffle. 298 scarce] Q¹. ^a not Furness, Cam, etc. scarce Ridley not 304 wild] F¹. ^a wil'd 305 Regan] Q¹ Reg. o' th'] F². ^a oth' F³. ^a o' th' Q³ at'h Q³ ath Editors as for II iv 176. ACT III SCENE I.] Ff Actus Tertius. Scena Prima. Q¹. ^a omit. A HEATH.] Added by Rowe. (Adams: The Platform.) . . . *Storm* . . . *severally.*] From Ff. (*Caius*) added by editor. Q¹. ^a Enter Kent and a Gentleman at severall doores. The speech-prefixes in this Sc. in F¹ are: Kent; Gen., Gent. Q¹: Kent; Gent. 1 Who's there, besides] Ff *Who's there besides* Q¹ *Whats here beside* Q³ *What's heere beside* Furness, Cam, Chambers, Kittredge, NCE, Craig: A, Alexander, Muir *Who's there, besides* Delius *Who's there, beside* Craig, Phelps *Who's here, beside* Ridley *What's*

GENTLEMAN

One minded like the weather, most unquietly.

KENT (CAIUS)

I know you. Where's the King?

GENTLEMAN

Contending with the fretful elements:

Bids the wind blow the earth into the sea,

5

Or swell the curléd waters 'bove the main,

That things might change or cease; tears his white hair,

Which the impetuous blasts, with eyeless rage,

Catch in their fury and make nothing of;

Strives in his little world of man to outscorn

10

The to-and-fro-conflicting wind and rain.

This night, wherein the cub-drawn bear would couch,

The lion and the belly-pinched wolf

Keep their fur dry, unbonneted he runs,

And bids what will take all.

KENT (CAIUS)

But who is with him?

15

GENTLEMAN

None but the fool, who labours to outjest

His heart-struck injuries.

KENT (CAIUS)

Sir, I do know you;

And dare, upon the warrant of my note,

Commend a dear thing to you. There is division,

Although as yet the face of it is covered

20

With mutual cunning, 'twixt Albany and Cornwall;

Who have—as who have not that their great stars

Throned and set high?—servants, who seem no less,

Which are to France the spies and speculations

Intelligent of our state. What hath been seen,

25

here, beside 4 elements:] Ff *Elements*; or *Elements*. Q¹.^a *element*, Furness, Cam, etc. *elements*; Ridley *element*; 7-15 tears . . . all.] From Q¹.^a. Ff omit. Editors admit. 11 to-and-fro-conflicting] Capell's hyphens. Editors follow Capell: Delius, Alexander omit hyphen after *fro* 12 cub-drawn]=sucked dry by cubs and therefore fierce. Upton explained as "having her cubs drawn from her; being robbed of her cubs; the bear then is most restless and furious." Upton quotes *Faerie Queene* vi, xi, 25; and *Proverbs* xvii, 12; but Shakespeare has a similar idea in AYLI, iv iii 114, 126. 13 belly-pinched] Pope's hyphen, generally adopted. 14 fur] Q¹ unc. Q^a *surre* Q¹ c. *furre* (Greg: VKL, 16, 24, 163, 182.) Editors *fur* 17 heart-struck] From Rowe. Q¹.^a *heart strooke* F¹.^a *heart-strooke* F^a.^a *heart-strook* Cam, Delius, etc. *heart-struck* Furness, Muir *heart-strook* 18 note,] Ff *note* Q¹.^a *Arte*, Editors *note*; or *note* 20, 21 Although . . . cunning,] Bracketed in Ff. Kittredge prints in brackets; others adopt commas. 20 is] Ff *is* Q¹.^a *be* Cam, Delius, etc. *be* Furness, NCE, Muir *is* 22-29 Who . . . furnishings,—] From Ff. Q¹.^a omit. Editors admit. 22, 23 have—as . . . high?—] Ff *have, as* . . . *high*;

Either in snuffs and packings of the Dukes,
 Or the hard rein which both of them hath borne
 Against the old kind King, or something deeper,
 Whereof perchance these are but furnishings—
 But true it is, from France there comes a power 30
 Into this scattered kingdom, who already,
 Wise in our negligence, have secret feet
 In some of our best ports, and are at point
 To show their open banner. Now to you:
 If on my credit you dare build so far 35
 To make your speed to Dover, you shall find
 Some that will thank you, making just report
 Of how unnatural and bemadding sorrow
 The King hath cause to plain.
 I am a gentleman of blood and breeding, 40
 And from some knowledge and assurance offer
 This office to you.

GENTLEMAN

I will talk further with you.

KENT (CAIUS)

No, do not.

For confirmation that I am much more
 Than my out-wall, open this purse and take 45
 What it contains. If you shall see Cordelia,—
 As fear not but you shall,—show her this ring,

Furness, Cam, etc. *have—as . . . high?*— (Craig, Phelps *high*—) Delius, Kittredge *have (as . . . high?)* 26 snuffs]=resentments, bickerings. See Tilley: S, 598, for parallel usages. packings]=secret plottings. Cf. the proverb: "There's falsehood in packing," Tilley: F, 42; and *Shrew* v i 100. 27 hath] F¹ *hath* F²⁻⁴ *have* Furness, Cam, etc. *have* Alexander *hath* 29 furnishings—] From Rowe. Ff *furnishings*. Furness, Craig, Phelps, Craig: A *furnishings*; Cam, Ridley *furnishings*,— Delius *furnishings*;— Chambers, Kittredge, NCE, Alexander, Muir *furnishings*— 30-42 But . . . you.] From Q¹. 2. Ff omit. Editors admit. (Thus in this scene ll. 22-29 are omitted in Q, while Ff omit ll. 30-42. Schmidt pointed out that between ll. 29 and 30 some lines may have been omitted in both texts. (Furness, 169). Greg: EP, 93, remarks that in this instance cutting seems to have overlapped, so that a part of the text is possibly lost. 31-35] Divided as in Pope. Four lines in Q¹. 2, ending *negligence*, . . . *Ports*, . . . *banner*, . . . *farre*, Editors divide as in Pope. 31 scattered] Johnson explained as "Divided, unsettled, disunited." Schmidt remarks that perhaps Hanmer's *shatter'd* is right. 32 feet] Q² *fee* 39 plain.] = complain. *plain* as a verb-form is rare; the gerund *plaining* (=complaining) is commoner: cf. *Lucrece*, 559; *Comedy of Errors* i i 73, etc. 41, 42 And . . . you.] Divided as in Jennens. Q¹. 2 end in *assurance*, . . . *you*. Editors divide as in Jennens. 43 further] Q¹. 2 *farther* Furness, Cam, etc. *farther* Ridley *farther* 44 am] Q¹. 2 omit. Editors admit. 45 out-wall,] Ff *out-wall*; Q¹ unc. Q² *outwall*, Q³ c. *out-wall*, (Greg: VKL, 16, 24, 146, 163, 180.) Editors *out-wall*, 47 fear] Q² *doubt* Furness, Cam, etc. *fear* Craig, Phelps *doubt*

And she will tell you who that fellow is
That yet you do not know. Fie on this storm!
I will go seek the King.

GENTLEMAN Give me your hand. 50
Have you no more to say?

KENT (CAIUS)

Few words, but, to effect, more than all yet;
That when we have found the King,—in which your pain
That way, I'll this,—he that first lights on him
Holla the other. 55

Exeunt severally.

SCENE II. ANOTHER PART OF THE HEATH. STORM STILL.

Enter Lear and Fool.

LEAR

Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout

48 that] Ff *that* Q¹.^a *your* Furness, NCE, Muir *that* Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A, Alexander *your* 50, 51 Give . . . say?] As in Ff. One line in Q¹.^a Furness, Cam, Ridley divide as in F. One line in Delius, Craig, etc., and in Duthie. 53-55 That . . . other.] Divided as in Ff, which punctuate *King*, . . . *way*, . . . *this*: . . . *him*, . . . *other*. Q¹.^a read:

*That when we haue found the King, (Q¹ King.)
Ile this way, you that, he that first lights
On him, hollow the other.*

Furness, Cam, etc. divide as in F. Ridley ends in *king*,— . . . *him* . . . *other*, and follows Q's text, punctuating *That*, . . . *king*,— . . . *way*, . . . *that*,—*him* . . . *other*. Furness, Cam, Craig, Phelps, NCE punctuate *That* . . . *king*,— . . . *way*, . . . *this*,—*him* . . . *other*. (Craig, Phelps, NCE *That*,) Delius *That*, . . . *king*, (in . . . *way*, . . . *this*.) . . . *him*, . . . *other*. Kittredge *That*, . . . *King* (in . . . *way*, . . . *this*), . . . *him* . . . *other*. Craig: A, Muir *That*, . . . *king*, . . . *way*, . . . *this*, . . . *him* . . . *other*. Chambers, Alexander *That* . . . *king*— . . . *way*, . . . *this*— . . . *him* . . . *other*. (Chambers *That*,) 55 Holla] From F¹.^a F⁴ *Hollow* Q¹.^a *hollow* Editors *Holla* *Exeunt severally*.] Theobald added *severally*, and many editors follow. Chambers, Phelps *Exeunt*. SCENE II.] Ff *Scena Secunda*. Q¹.^a omit. ANOTHER . . . HEATH.] Added by Capell. (Adams: *The Platform*.) STORM STILL.] Q¹.^a omit. *Enter* . . . *Fool*.] From Q¹.^a Ff. The speech-prefixes in this Sc. in F¹ are: Lear, Le.; Foole; Kent. In Q¹: Lear; Foole; Kent. 1 winds,] From Ff. Q¹.^a *wind* Editors *winds*, cheeks! . . . blow!] Ff *cheeks*; *Rage*, blow Q¹.^a *cheekes*, *rage*, blow Furdless, Cam, etc. *cheeks! rage! blow! Chambers cheeks! Rage! blow! NCE cheeks! Rage! Blow! Alexander cheeks; rage, blow*. 2-9] Divided as in Ff. Eight lines in Q¹.^a, ending *drencht*, . . . *and* . . . *to* . . . *head*, . . . *flat* . . . *natures* . . . *make* . . . *man*. Editors divide as in F. 2 cataracts] Q¹ *caterickes*, Q^a *carterickes*, hurricanoes,] F¹ *Hyrricano's* F²⁻⁴ *Hurricano's* Q¹.^a *Hircanios* Editors *hurricanoes*,

Till you have drenched our steeples, drowned the cocks!

You sulph'rous and thought-executing fires,

Vaunt-couriers of oak-cleaving thunderbolts,

5

Singe my white head! And thou, all-shaking thunder,

Strike flat the thick rotundity o' th' world!

Crack Nature's moulds, all germens spill at once

That makes ingrateful man!

FOOL O nuncle, court holy-water in a dry house is better than this 10
rain-water out o' door. Good nuncle, in, ask thy daughters
blessing. Here's a night pities neither wise men nor fools.

LEAR

Rumble thy bellyful! Spit, fire! spout, rain!

Nor rain, wind, thunder, fire, are my daughters.

I tax not you, you elements, with unkindness:

15

I never gave you kingdom, called you children,

3 our] Q¹.² *The Furness, Cam, etc. our Ridley the drowned* F¹.².⁴ *drown*
F² *drowne* Q² *drown'd* Q³ *drownd* Editors *drown'd* 4 sulph'rous] From Ff.
Q¹.² *sulpherous* Furness, Cam, etc. *sulphurous* Kittredge, NCE, Alexander,
Muir *sulph'rous* thought-executing] Q¹.² omit hyphen. Editors admit.
5 Vaunt-couriers] From Pope. Ff *Vaunt-curriers* Q¹.² *vaunt-currers* Editors
Vaunt-couriers of] Ff *of* Q¹.² to Furness, Delius, Chambers, NCE,
Alexander, Muir *of* Duthie *of* Cam, Craig, Phelps, Ridley, Kittredge,
Craig: A to 6 *Singe*] Q² *singe* Q³ *sing* Ff *Sinde* all-shaking] Q¹.² omit
hyphen. Editors admit. 7 Strike] From Ff. Q¹.² *smite* Furness, Delius, etc.
Strike Cam, Ridley, Craig: A *Smite* o' th'] Q¹.² of the Editors as for ii iv 176.
8 Crack Nature's moulds,] Kittredge restricts the meaning in his note
(Kittredge: SP, 1182) to "the moulds which Nature uses in forming men."
Theobald's definition is wider: "Crack nature's mould and spill [i.e., destroy]
all the seeds of matter that are hoarded within it." Cf. *Winter's Tale* iv iv 463,
464: *Let nature crush the sides o' th' earth together And mar the seeds within!*
moulds,] From Ff. Q¹.² *Mold*, Furness, Cam, etc. *moulds*, Ridley *mould*,
germens] Q¹.² *Germaines* F¹.² *germaines* F³.⁴ *germanes* (Cf. *Macbeth* iv i 59).
Furness, Delius, etc. *germens* Cam, Ridley *germins* Kittredge *germaines*
9 makes] From Ff. Q¹.² *make* Furness, Cam, etc. *make* Chambers, NCE,
Alexander, Muir *makes* 10-12] Prose in Ff. Four lines in Q¹.², ending
house . . . doore, . . . blessing, . . . foole. Editors prose. 10 court holy-water]
Proverbial saying: cf. Tilley: H, 532. Florio (1598) p. 96 has: "Dare l'allodola,
to cog, to foist, to flatter, to glue one court-hollie water . . ." holy-water]
From Ff. Q¹ unc. *holly water* Q² c. Q³ *holy water* (Greg: VKL, 24, 163, 180.)
Editors holy-water (Kittredge, Alexander omit hyphen.) 11 rain-water]
Q¹.² omit hyphen, as also Kittredge, NCE. o' door.] From Ff. Q¹.² *a doore*,
Editors o' door. ask] Q¹.² *and aske* Furness, Delius, NCE, Alexander, Muir *ask*
Cam, Craig, etc. *and ask* 12 neither] Q¹ *nether* 13 wise . . . fools.] F¹.² *Wisemen*,
nor fooles. F³.⁴ *Wise-men, nor Fools*. Q¹.² *wise man nor foole*: Furness, etc.
wise men nor fools. (Muir *Fools*.) Cam, Craig, Chambers, Phelps, Ridley,
Craig: A *wise man nor fool* 13 bellyful!] Ff *belly full*: Q¹.² *belly full*, Spit,
. . . rain!] Ff *spit Fire, spout Raine*: (F³.⁴ *spout Rain*;) Furness, Cam, etc.
Spit, fire! spout rain! Chambers *Spit, fire! spout, rain!* Alexander *Spit, fire;*
spout, rain. Phelps *Spit fire! spout rain!* 15 tax] Ff *taxe* or *tax* Q¹.² *taske*

You owe me no subscription. Then let fall
 Your horrible pleasure. Here I stand, your slave,
 A poor, infirm, weak and despised old man.
 But yet I call you servile ministers 20
 That will with two pernicious daughters join
 Your high-engendered battles 'gainst a head
 So old and white as this. O, ho! 'tis foul!

FOOL He that has a house to put's head in has a good headpiece.

The codpiece that will house 25
 Before the head has any,
 The head and he shall louse:
 So beggars marry many.
 The man that makes his toe
 What he his heart should make 30
 Shall of a corn cry woe,
 And turn his sleep to wake.

For there was never yet fair woman but she made mouths in a glass.

LEAR

No, I will be the pattern of all patience: 35
 I will say nothing.

Enter Kent (Caius).

KENT (CAIUS)

Who's there?

FOOL Marry, here's grace and a codpiece: that's a wise man and a fool.

Editors *tax* 17-23] Divided as in Ff. Six lines in Q¹, ^a, ending *plesure* (Q² *horrible*) . . . & (Q³ *and*) . . . *servile* . . . *loin'd* . . . *white* . . . *foule*. Editors divide as in F. 17 subscription.] = allegiance, submission. (Upton, 292). Then] Ff *Then* Q¹, ^a *why then* Furness, Cam, etc. *then* or *then*, or *Then* Ridley *why then*, 21 will . . . join] From Ff. Q¹, ^a *have* . . . *loin'd* (Q² *ioyn'd*) Furness, Delius, etc. *will* . . . *join* Cam, Craig, Chambers, Phelps, Ridley, Craig: A *have* . . . *join'd* 22 high-engendered] Q¹, ^a omit hyphen. Editors admit. battles] F¹, ^a *Battailes*, F² *Battels*, F³ *Battles*, Q¹ *battel* Q² *battell* Furness, Cam, etc. *battles* Ridley *battle* 23 O, ho!] From Ff. Q¹, ^a O Furness, NCE *Oh! Oh!* Cam, Delius, etc. *O! O!* Ridley *O!* Alexander, Muir *O, ho!* 24 put's] Q¹, ^a *put his* Furness, Cam, etc. *put's* Craig, Phelps, Ridley *put his* 25-32] Divided as by Johnson. Prose in Q¹, ^a. Four lines in Ff, ending *any*; . . . *many*. . . *make*, . . . *wake*. (F⁴ *any*.) Editors divide as in Johnson. 25-28 The . . . *many*.] The allusion is to the proverb "Before thou marry be sure of a House wherein to tarry." See Tilley: H, 749. 29-32 The . . . *wake*.] Another proverb is here involved: to set the heart where one should set the heel. See Tilley: H, 317. 31 Shall of] From Ff. Q¹, ^a *shall have* Editors *Shall of* 33 but] Q² Ff *but* Q³ unc. *hut*. Q¹ c. *but* (Greg: VKL, 24, 164, 180.) Editors *but* 36 *Enter Kent*.] As in Q². After *patience*: l. 35 in Q²; after *glass*. l. 34 in Ff. Furness, Cam, etc. place after l. 36; Craig, Phelps, Kittredge, NCE, Alexander, Muir after l. 34. 37 Who's] Q¹ *Whose* 38 wise man] One

KENT (CAIUS)

Alas, sir, are you here? Things that love night 40
 Love not such nights as these: the wrathful skies
 Gallow the very wanderers of the dark
 And make them keep their caves. Since I was man,
 Such sheets of fire, such bursts of horrid thunder,
 Such groans of roaring wind and rain, I never 45
 Remember to have heard. Man's nature cannot carry
 Th' affliction nor the fear.

LEAR

Let the great gods
 That keep this dreadful pudder o'er our heads,
 Find out their enemies now. Tremble, thou wretch,
 That hast within thee undivulged crimes 50
 Unwhipped of justice. Hide thee, thou bloody hand;
 Thou perjured, and thou simular of virtue
 That art incestuous. Caitiff, to pieces shake
 That under covert and convenient seeming
 Has practised on man's life. Close pent-up guilts, 55
 Rive your concealing continents and cry
 These dreadful summoners grace. I am a man
 More sinned against than sinning.

KENT (CAIUS)

Alack, bare-headed!
 Gracious my lord, hard by here is a hovel:
 Some friendship will it lend you 'gainst the tempest. 60
 Repose you there, while I to this hard house—

word in Q¹. ² F¹. ² F². ⁴ *Wise-man*, 40-58 Alas, . . . sinning.] Lineation as in Ff. Q¹. ² divide lines very differently. 40 are you] From Ff. Q¹. ² *sit you* Furness, Cam, etc. *are you* Ridley *sit you* 42 Gallow the] Q¹. ² *gallow, the* Gallow=frighten; still dialect in Gloucestershire, etc.: see Wright: DD, sub. *Gally*, vol. ii, 545. wanderers] From Ff. Q¹. ² *wanderer* Editors *wanderers* 43 make] Q¹. ² *makes* Editors *make* 45 never] Q¹ *ne're* Q² *ne're* Furness, Cam, etc. *never* Ridley *ne'er* 47 fear.] From Ff. Q¹. ² *force*. Furness, Cam, etc. *fear*. Ridley *force*. 48 pudder] Q¹ *Powther* Q² *Thundring* Ff *pudder pudder* is still a dialect form of *pother* in Cheshire, Lancashire, etc. Furness, Chambers, Kittredge, NCE, Craig: A, Alexander, Muir *pudder* Cam, Delius, Craig, Phelps, Ridley *pother* 52 simular] Q¹. ² *simular* *man* Cam, Chambers, Ridley, Kittredge, Alexander *simular man* Furness, Delius, etc. *simular* (=simulator). 53 incestuous.] From Ff. Q¹. ² *incestious*, Editors follow F. (punctuation various). to pieces shake] From Ff. Q¹. ² *in peeces shake*, Furness, Cam, etc. *to pieces shake*, Ridley, Kittredge *in pieces shake*, (or *shake*) 55 Has] F¹ *Ha's* F²⁻⁴ *Has* Q¹. ² *hast* Cam, Delius, etc. *Hast* Furness, NCE, Muir *Has* 56 concealing continents] From Ff. Q¹. ² *concealed centers*, Furness, Cam, etc. *concealing continents* Ridley *concealed centers* 58 than] F¹ *than* F¹⁻² *then* Q¹. ² *their* Editors *than* 58-65 Alack, . . . courtesy.] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 61 while] Q¹. ² *whilst* Furness, Cam, etc. *while* Ridley, Kittredge *whilst*

More harder than the stones whereof 'tis raised;
Which even but now, demanding after you,
Denied me to come in—return, and force
Their scanted courtesy.

LEAR My wits begin to turn. 65

Come on, my boy. How dost, my boy? Art cold?
I am cold myself. Where is this straw, my fellow?
The art of our necessities is strange,
And can make vile things precious. Come, your hovel.
Poor fool and knave, I have one part in my heart 70
That's sorry yet for thee.

FOOL (*singing*)

He that has and a little tiny wit,
With hey, ho, the wind and the rain,
Must make content with his fortunes fit,
Though the rain it raineth every day. 75

LEAR

True, boy. Come, bring us to this hovel.

Exeunt Lear and Kent (Caius).

62-64 More . . . in] Bracketed in Ff. Furness, etc. use dashes; Chambers, commas; Delius, Kittredge brackets. Craig, Phelps in ll. 62, 63, 64 read —*More . . . rais'd,— . . . in,* 62 harder . . . stones] From Ff. Q¹.² *hard then is the stone* Furness, Cam, etc. follow F. Craig, Phelps, Craig: *A harder . . . stone* Ridley *hard than is the stone* 63 you,] Ff you, Q¹.² *me*, Editors you, 65 wits begin] From Ff. Q¹.² *wit begins* Furness, Cam, etc. *wits begin* Ridley *wit begins* 68-70] Divided as in Ff. Three lines in Q¹.², ending *can*, (Q² *can*) . . . *poore, . . . heart* Editors divide as in F. 69 And] Ff And Q¹.² *that* Furness, NCE, Muir And Cam, Delius, etc. *That* 69, 70 Come, your . . . fool] Ff *Come, your Houel; Poore Foole*, Q¹.² *come you houell poore, Foole* Cam, Delius, etc. *Come, your hovel. Poor fool* Furness —*Come, your hovel.—Poor Fool* Chambers *Come, your hovel!—Poor fool* 70 in] Ff in Q¹.² *of* Editors in 71 That's sorry] From Ff. Q¹.² *That sorrowes* Furness, Cam, etc. *That's sorry* Ridley *That sorrows* 72 (*singing*)] Capell added *Sings*. Cam, Ridley, NCE *Singing*. Delius, Kittredge, Alexander *Sings*. (Furness in footnote). Craig, Chambers, Phelps, Craig: A, Muir omit. 72-75 He . . . day.] As in Ff. Prose in Q¹.². The stanza is proper to Feste's song which closes *Twelfth Night*. (See vol. i, pp. 770, 771.) For musical settings, see Sh.: Music, 71, 72. Noble, 85, 87, 149, supposes that at the time of production of *King Lear* the song was newly popular. 72 and] Ff and Q¹.² omit. Abbott, 96, explains *and a little* as "a little and *that* a very little." Dover Wilson (CNS, *Twelfth Night*, p. 171) suggests that *and*, which occurs only in F, was inserted by the playhouse musician who arranged the songs. Delius, Craig, Phelps, Ridley omit *and* little tiny] Q¹.² *little tyme* F¹⁻² *little-tyne* F⁴ *little tyme* Editors *little tiny* 73 hey, ho,] F¹ *heigh-ho*, F²⁻⁴ *height-ho*, Q¹.² *hey ho* Furness, NCE, Alexander *heigh-ho*, Cam, Craig, etc. *hey, ho*, Delius *heigh, ho*, 75 Though] From Ff. Q¹.² *for* In *Twelfth Night* the reading is *For* Furness, Delius, etc. *Though* Cam, Chambers, Ridley, Kittredge, NCE *For* 76 True, boy.] Ff *True Boy*: Q¹.²

SCENE IV. PART OF THE HEATH WITH A HOVEL.

Enter Lear, Kent (Caius), and Fool.

KENT (CAIUS)

Here is the place, my lord. Good my lord, enter.
 The tyranny of the open night's too rough
 For nature to endure.

Storm still.

LEAR

Let me alone.

KENT (CAIUS)

Good my lord, enter here.

LEAR

Wilt break my heart?

KENT (CAIUS)

I had rather break mine own. Good my lord, enter.

5

LEAR

Thou think'st 'tis much that this contentious storm
 Invades us to the skin. So 'tis to thee;
 But where the greater malady is fixed
 The lesser is scarce felt. Thou'dst shun a bear,
 But if thy flight lay toward the roaring sea
 Thou'dst meet the bear i' th' mouth. When the minds' free
 The body's delicate. This tempest in my mind

10

SCENE IV.] Ff Scena Quarta. Q¹.² omit. PART . . . HOVEL.] From Rowe. (Adams: the Platform.) *Enter . . . Fool.*] From Q¹.³ Ff (*Caius*) added by editor. The speech-prefixes in this Sc. in F¹ are: Kent; Lear, Lea.; Edg., Edgar; Foole; Glou. In Q¹: Kent; Lear; Foole; Edg.; Glost. 1-3 Here . . . endure.] Divided as in Ff. Prose in Q¹.². Editors divide as in F. 2 The tyranny] From F³.⁴. Q³ F¹.³ *The tirrany* (Q³ *the*) Q¹ unc. *the the tyrannie* Q¹ c. *the tyrannie* (Greg: VKL, 16, 26, 164, 180.) 3 *Storm still.*] From Ff. Q¹.² omit. Chambers, Kittredge, Alexander omit. 4 here.] Ff *heere*. or *here*. Q¹.² omit. Ridley omits. Wilt . . . heart?] Steevens thought this addressed to Lear's own heart, and that we should print a comma after *break* Kent's tenderness, he says, led him to think himself addressed. Stoll would admit the comma. (*Life and Letters*, ix, 1933-34, p. 433). 5] One line in Q¹.². Two lines in Ff, ending *owne*, . . . *enter*. Editors one line. 6 contentious] From Ff. Q¹ unc. Q³ *crulentious* Q¹ c. *tempestious* (Greg: VKL, 26, 135, 146, 164, 180, 182.) Editors *contentious* 7 skin. So 'tis] F¹ *skinso*: 'tis F³ *skin so*: tis F³.⁴ *skin so*: 'tis Q¹.² *skin, so tis* Furness, Chambers, NCE, Alexander *skin; so 'tis* Cam, Delius, etc. *skin: so 'tis* Kittredge *skin. So 'tis* 8, 9 But . . . felt.] Echoes a common proverb: the greater grief drives out the less. See Tilley: G, 446. 9 Thou'dst] From Ff. Q³ *thou wouldst* Furness, Delius, etc. *Thou'dst* Cam, Chambers, Ridley, Muir *Thou'ldst* 10 thy] F¹ *they* roaring] From Ff. Q¹ unc. Q³ *raging*. Q¹ c. *roring* (Greg: VKL, 26, 164, 180.) Furness, Delius, etc. *roaring* Cam, Chambers, Ridley, Kittredge *raging* 12 This] Q³ Ff *the* Q² unc. *the* Q¹ c. *this* (Greg: VKL, 16, 26, 146, 164, 181.) Greg: VKL, 146,

Doth from my senses take all feeling else
 Save what beats there. Filial ingratitude!
 Is it not as this mouth should tear this hand 15
 For lifting food to 't? But I will punish home.
 No, I will weep no more. In such a night
 To shut me out! Pour on: I will endure.
 In such a night as this! O Regan, Goneril!
 Your old kind father, whose frank heart gave all— 20
 O, that way madness lies: let me shun that.
 No more of that.

KENT (CAIUS) Good my lord, enter here.

LEAR

Prithee, go in thyself: seek thine own ease.
 This tempest will not give me leave to ponder
 On things would hurt me more. But I'll go in. 25
 (*To the Fool*) In, boy: go first. You houseless poverty,
 Nay, get thee in. I'll pray, and then I'll sleep.

Fool goes in.

Poor naked wretches, wheresoe'er you are,
 That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides, 30
 Your looped and windowed raggedness, defend you

states "I can imagine no reason why the [Q] corrector should have made the alteration unless 'this' was actually the reading of the copy." Duthie *this* Furness, Cam, etc. *the* or *The* Ridley, Alexander, Muir *this* 14 beats] From Ff. Q¹ unc. Q² *beares* Q³ c. *beates* (Greg: VKL, 26, 164, 180.) Editors *beats* there Filial ingratitude!] F¹. ^a *there, Filiall. ingratitude*, F². ^a *there. Filial ingratitude*, Q¹. ^a *their filiall ingratitude*, Furness, Cam, etc. *there. Filial ingratitude!* Delius *there: filial ingratitude*, Muir *there—filial ingratitude!* 16 to 't? Q¹ to't, Q² to it? Editors to't? except Chambers to it? home.] Ff *home*; Q¹. ^a *sure*, Furness, Cam, etc. *home*. or *home*: or *home!* Ridley *sure*. 17, 18 In . . . endure.] From Ff. Q¹. ^a omit. Editors admit. 17-22 In . . . that.] Divided as in Ff. Q¹. ^a end lines in *this!* . . . *father . . . lies, . . . that*. Editors divide as in F. 20 gave] Q¹. ^a *gave you* Furness, Delius, etc. *gave* Cam, Chambers, Ridley *gave you* all—] From Rowe. Q¹. ^a Ff *all*, Furness, Cam, etc. *all*,— Chambers, Kittredge, Alexander *all!* 22 here.] Q¹. ^a omit. Ridley omits. 23 Prithee,] F¹. ^a *Prythee* F². ^a *Prithee* Q¹ *Prethe* Q² *Prethee* Editors as for i iv 123. thine own] From Ff. Q¹ *thy one* Q² *thy owne* Editors *thine own* 26 (*To the Fool*) Added by Johnson, and generally adopted. (Furness in footnote.) 26, 27 In, . . . sleep.] From Ff. Q¹. ^a omit. Editors admit. 26 poverty,—] Rowe's dash, generally adopted. 27 *Fool goes in.*] Added by Johnson. Ff Exit. after l. 26; Q¹. ^a omit. Furness, Cam, etc. follow Johnson. Kittredge, NCE, Alexander, Exit Fool. after l. 27. 29 storm,] Q¹. ^a *night*, Furness, Cam, etc. *storm*, Ridley *night*, 31 looped] Q¹. ^a *loopt* Ff *lop'd*, Editors

From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them 35
And show the heavens more just.

EDGAR (POOR TOM) (*within*) Fathom and half, fathom and half!
Poor Tom!

Enter Fool.

FOOL Come not in here, nuncle, here's a spirit.
Help me, help me! 40

KENT (CAIUS) Give me thy hand. Who's there?

FOOL A spirit, a spirit: he says his name's Poor
Tom.

KENT (CAIUS)

What art thou that dost grumble there i' th' straw?
Come forth. 45

Enter Edgar, disguised like a madman.

EDGAR (POOR TOM) Away! the foul fiend follows me!

"Through the sharp hawthorn blow the winds."

Humh! go to thy cold bed and warm thee.

loop'd 36 just.] Ff here insert Enter Edgar, and Foole. See notes to ll. 38, 45 below. 37 EDGAR . . . (*within*) Ff Edg. Q¹.^a omit. Theobald added *within*. Editors Edg. (*Within*) (POOR TOM)] Here and later, added by editor. 37, 38 Fathom . . . Tom!] From Ff (Tom.) Q¹.^a omit. Editors admit. 38 *Enter Fool.*] Ff Q¹.^a omit. Theobald added The Fool runs out from the hovel. after l. 40. Furness, Cam, etc. follow Theobald. Kittredge, Alexander Enter Fool from the hovel. 44, 45 What . . . forth.] Prose in Q¹.^a Ff. Verse in Johnson. Verse in Furness, Cam, etc. Prose in Kittredge, NCE. 44 i' th'] Q¹.^a in the Furness, Kittredge, etc. i' th' Cam, Delius, Craig, Phelps, Ridley, Craig: A i' the Chambers in the 45 Enter . . . madman.] Added by Theobald. Editors follow Theobald. 46-48 Away! . . . thee.] Prose in Q¹.^a Ff. Verse in Johnson, Cam, Delius, etc. Prose in Furness, Kittredge, Craig: A, Muir. 47 "Through . . . winds." From Ff, the quotation marks added by editor. Q¹.^a thorough the sharpe hathorne blowes the cold wind, (Q^a through). Percy incorporated the line "See through the hawthorn blows the cold wind," in his composite ballad, *The Friar of Orders Gray*, which is printed in *Percy's Reliques*, i iii 18. See l. 94 below for repetition of the line. Q's version may be intentional correction of F's original version. "Through] Q¹ thorough Ridley Thorough "Through . . . winds." Quotation marks added in Cam, Chambers, Ridley, NCE. Italics in Furness. blow the winds.] Furness, Delius, Craig, Phelps, NCE, Craig: A, Muir blow the winds. Cam, Chambers, Ridley, Kittredge, Alexander blows the cold wind. 48 Humh!] Ff Humh, Q¹.^a omit. Furness, Cam, Craig, Chambers, Phelps, NCE Hum! Delius, Craig: A Humph! Kittredge,

- LEAR Didst thou give all to thy daughters? And
art thou come to this? 50
- EDGAR (POOR TOM) Who gives anything to Poor Tom? whom
the foul fiend hath led through fire and through flame, through
ford and whirlpool, o'er bog and quagmire; that hath laid knives
under his pillow and halts in his pew; set ratsbane by his
porridge; made him proud of heart, to ride on a bay trotting- 55
horse over four-inched bridges, to course his own shadow for
a traitor. Bless thy five wits! Tom's a-cold. O, do de, do de,
do de. Bless thee from whirlwinds, star-blasting, and taking!
Do Poor Tom some charity, whom the foul fiend vexes. There
could I have him now, and there, and there again, and there. 60

Storm still.

LEAR

What, has his daughters brought him to this pass?

Alexander, Muir *Humh!* go . . . thee] From Q¹.^a Ff omit *cold* A similar line occurs in *The Shrew*, Induction, i 7, 8: *Go by, Jeronimy: go to thy cold bed, and warm thee.* The phrases echo Kyd's *Spanish Tragedy* iii xii 31. F's omission of *cold* spoils the line: it not only destroys the antithesis; but *cold bed* in Tom's mockery surely alludes to the grave. See note on iii vi 81. Furness, Delius, NCE, Muir omit *cold* Cam, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A, Alexander admit *cold* 49, 50] Verse in Steevens (1778), Delius, Craig, Chambers, Phelps, Craig: A, Muir ending *daughters? . . . this?* Bradley would end in *all . . . this?* 49 Didst . . . thy] From Ff. Q¹.^a *Hast thou giuen all to thy two* Cam, Chambers, Ridley, Kittredge follow Q. Furness, Delius, etc. follow F. Singer, Craig, Phelps, Craig: A *Didst thou give all to thy two* 52 through fire] F¹ *though Fire*, through flame.] Q¹.^a omit. Ridley omits. 53 ford] Q¹.^a *foord*, Ff *Sword*, Editors *ford* whirlpool.] F¹ *Whirle-Poole*, F².^a *Whirle Poole*, F⁴ *whirlepool*, Q¹.^a *whirli-poole*, hath] Q¹.^a *has* Furness, Cam, etc. *hath* Ridley has 54 pew;] Ff *Pue*, Q¹.^a *pue*, porridge;] Ff *Porredge*, or *Porredge*: 56 four-inched] Capell's hyphen. Q¹.^a F¹ *four incht* F² *four archt* F³.^a *four arch'd* Editors *four-inch'd* (or *-inched*) Craig cites Jonson's *Magnetick Lady* v viii 15, 16, "run over two-inch bridges; With his eyes fast, and i' the dead of night!" (Jonson, vi, 589). 57, 58 Bless] Q¹.^a *blesse* F¹.^a *Blisse* F⁴ *Bliss* Editors *Bless* Duthie: KL, 149, points out that the form *bliss* was used as transitive verb; and blended with *bless* in 16th-17th century (NED). 57 five wits!] Not the five senses. Malone quoted Hawes's *Graunde Amoure* (1554) showing they were common wit, imagination, fantasy, estimation, and memory. a-cold.] Ff *a cold*. Q¹.^a *a cold*, Furness, Cam, etc. *a-cold*. Kittredge *acold*. O, do . . . de.] Ff *O do, de, do, de, do, de*, (F¹ ends *do de*), Q¹.^a omit. Johnson, Cam, Delius, etc. *O, do, de do de, do de*. Furness follow F. Ridley omits. 58 star-blasting.] From Ff. Q¹.^a *starre-blusting*, Editors *star-blasting*, (*star-blasting*=being smitten, or blasted, with the pernicious influence of a star. Cf. *Th. Andr.* ii iv 14; *Hamlet* i i 162; *Coriolanus* ii ii 118.) taking]=malignant influence. 60 and there.] Q¹.^a omit. Ridley omits. *Storm still.*] From Ff. Q¹.^a omit. Furness, Cam, etc. *Storm still*. Delius *Storm* continues. 61 What, has] Q¹.^a *What*, F¹ *Ha's* F².^a *Has* F⁴ *Have* Furness, Cam, Chambers,

Couldst thou save nothing? Wouldst thou give 'em all?

FOOL Nay, he reserved a blanket, else we had been all shamed.

LEAR

Now, all the plagues that in the pendulous air

Hang fated o'er men's faults light on thy daughters! 65

KENT (CAIUS)

He hath no daughters, sir.

LEAR

Death, traitor! nothing could have subdued nature

To such a lowness but his unkind daughters.

Is it the fashion that discarded fathers

Should have thus little mercy on their flesh? 70

Judicious punishment! 'twas this flesh begot

Those pelican daughters.

EDGAR (POOR TOM)

Pillicock sat on Pillicock Hill:

Alow, alow, loo, loo!

FOOL This cold night will turn us all to fools and madmen. 75

Kittredge *What, have Delius, Craig, Phelps, Craig: A What! have Ridley What, NCE Has Alexander What, has Muir What! has* 62 Wouldst . . . 'em all?] From Ff. Q¹. ² *didst thou giue them all?* Cam, Delius, etc. *Didst . . . them all?* Furness, NCE, Alexander, Muir *Wouldst . . . 'em all?* Kittredge *Didst . . . 'em all?* 65 light] Q¹. ² *fall* Editors light 70 flesh?] From Rowe. Q¹. ² *flesh*, Ff *flesh*: Editors *flesh*? 71, 72 begot . . . daughters.] Divided as in Ff. One line in Q¹. ². Editors divide as in F. 72 pelican] The bird is shown in heraldry wounding its breast with its bill and was reputed so to procure food for its young. On legends and facts see Phipson, 285-290. Wright quotes *Batman vpon Bartholome*, 1582, to the effect that when the young pelicans "bee haught, and begin to waxe hoare, they smite the father and the mother in the face, wherfore the mother . . . slaieth them. And the thirde daye the mother smiteth her selfe in her side . . . and sheddeth that hot blood vpon the bodies of her children": whereupon the young quicken again. See Furness, 189; *Richard II* II i 126; *Hamlet* IV v 143. 73, 74 Pillicock . . . loo!] Divided as in Johnson; one line in Q¹. ² Ff. *Pillicock* is Edgar's play upon Lear's *pelican*. Furness, Cam, etc. divide as in Johnson. Prose in Kittredge. 73 Pillicock Hill:] From Ff (*hill*). Q¹. ² *pellicocks hill*, Furness *Pillicock-hill*, Cam, Delius, Craig, Phelps *Pillicock-hill*: Chambers *Pellicock's hill*! Ridley *Pellicocks hill*: Kittredge *Pillicock's Hill*. NCE, Alexander *Pillicock-hill*. Muir *Pillicock hill*: The line is salacious, as Hazlitt: Sh., and Partridge point out. 74 *Alow, . . . loo!* Ff *alow: alow, loo, loo*. Q¹. ² *a lo lo lo*. Furness *Alow: alow, loo, loo!* Cam, Delius, Craig, Chambers, Phelps, Craig: *A Hallo, halloo, loo, loo!* Ridley *A, lo, lo, lo!* Kittredge *'Allow, 'allow, loo, loo!* NCE, Alexander, Muir *Alow, alow, loo, loo!* The line consists of hunting cries, *Hallo, hallo*, followed by *loo, loo!* used in Warwickshire and nearby counties to incite dogs in chasing hares, etc. Campbell: TD, 259, cites it as in use in Shropshire in chasing the hare.

EDGAR (POOR TOM) Take heed o' th' foul fiend; obey thy parents;
keep thy word's justice; swear not; commit not with man's
sworn spouse; set not thy sweet heart on proud array. Tom's
a-cold. 80

LEAR What hast thou been?

EDGAR (POOR TOM) A servingman, proud in heart and mind;
that curled my hair; wore gloves in my cap; served the lust of
my mistress' heart and did the act of darkness with her; swore 85
as many oaths as I spake words and broke them in the sweet
face of heaven; one that slept in the contriving of lust and
waked to do it. Wine loved I deeply, dice dearly, and in woman
out-paramoured the Turk; false of heart, light of ear, bloody of
hand; hog in sloth, fox in stealth, wolf in greediness, dog in mad-
ness, lion in prey. Let not the creaking of shoes nor the rustling 90
of silks betray thy poor heart to woman. Keep thy foot out of
brothels, thy hand out of plackets, thy pen from lenders' books,
and defy the foul fiend.

'Still through the hawthorn blows the cold wind.'

Says suum, mun; hey no nonny. 95

Dolphin my boy, boy, sessa! let him trot by.

Storm still.

77 o' th'] Q¹ at' h Q² of the Editors as for ii iv 176. (Chambers o' the 78
word's justice;] From Knight. F¹ words lustice, F².^a word, justice, F⁴ word,
justice, Q¹.^a words iustly, Schmidt explained be . . . words' justice as "be as
just in deeds as in words." Furness, Cam, etc. word justly; Ridley words
justly, Alexander words justly; Muir word's justice; 79 sweet heart] F¹.^a
Sweet-heart F⁴ Sweet heart 87 deeply,] Q¹.^a deeply, F¹.^a deerely, F².^a
dearly; Furness, Cam, etc. deeply, or deeply; NCE dearly, out-paramoured]
Q² out paramord Q² out paramord 90 rustling] From Ff. Q¹ ruslings Q²
ruslings Editors rustling 91 woman.] Ff woman. Q¹.^a women, Cam, Delius,
etc. woman: Furness, Chambers, Kittredge, NCE, Alexander woman.
Ridley women; 92 brothels,] Q¹.^a brothell, Furness, Cam, etc. brothels,
Ridley, Kittredge brothel, plackets,] Q¹.^a placket, Furness, Cam, etc.
plackets, Ridley, Kittredge placket, books,] Q¹.^a booke, Furness, Cam, etc.
books, Ridley, Kittredge book, 94-96 'Still . . . by.] Verse divided as in
Globe. Prose in Q¹.^a Ff. Verse in Cam, Ridley. Ridley, NCE put Still . . .
wind. in quotation marks. Prose in italics in Furness. Prose in Delius,
Craig, Phelps, Kittredge, Muir. Chambers, Alexander read 'Still . . . nonny.' as
verse, and continues with Dolphin . . . by. as the end of the speech of
Edgar in prose. 94 'Still . . . wind.'] See note to l. 47 above. Hawthorn]
Q¹.^a hathorne F¹.^a Hawthorne F².^a Hawthorn 95 Says suum, mun,] From
Ff. Q¹.^a omit. Furness, Cam, etc. admit. Ridley omits. hey no, nonny,]
Ff nonny, Q¹.^a hay no on ny, Furness, NCE, Alexander nonny. Cam, Cham-
bers ha, no, nonny. Delius, Craig, Phelps ha no nonny. Ridley Hay, no, nonny.
Kittredge hey, no, nonny. Craig: A, Muir hey no nonny. 96 my boy, boy,]
Ff my Boy, Boy Q¹.^a my boy, my boy, Cam, etc. follow Q. Furness, Chambers,

LEAR

Thou wert better in a grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. 100 Ha! here's three on 's are sophisticated. Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! Come, unbutton here.

Tearing off his clothes.

FOOL

Prithee, nuncle, be contented: 'tis a naughty 105 night to swim in. Now a little fire in a wild field were like an old lecher's heart, a small spark, all the rest on 's body cold. Look, here comes a walking fire.

Enter Gloucester, with a torch.

EDGAR (POOR TOM) This is the foul fiend Flibbertigibbet. He

NCE, Alexander, Muir *my boy, boy*, (Muir *boy*;) sessa! F¹ Sesey: F²⁻⁴ Sessey: Q¹ *caese* Q² *cease* Editors *sessal* *Storm still*.] From Ff. Q^{1, 2} omit. Furness, Cam, etc. *Storm still*. Delius *Storm still continues*. 97 Thou] From Ff. Q^{1, 2} *Why thou* Furness, NCE, Muir *Thou* Cam, Delius, etc. *Why, thou* a] Ff a Q^{1, 2} *thy* Furness, Cam, etc. *thy* NCE, Alexander, Muir a 99 than] Q^{1, 2} *but* Furness, Cam, etc. *than* Ridley *but* this? Consider] Q¹ *this cōsider* 100 cat]=civet cat or musk cat. 101 Ha!] Ff *Ha?* Q^{1, 2}, Ridley omit. Furness *Ha?* Cam, Delius, etc. *Ha!* here's] Ff *Here's* Q¹ *her's* Q² *he's* on 's] F^{1, 2, 3, 4} *on's* Q¹ F² *ons* Q² *ones* Editors *on's* sophisticated.] Q¹ *so sophisticated*, 103, 104 *lendings!* . . . here.] Ff *Lendings: Come, vnbutton heree*. Q¹ unc. Q² *leadings, come on bee truee*. (Q¹ *be*) Q¹ c. *lendings, come on* (Greg: VKL, 26, 164, 180, 182.) Furness, Cam, NCE *lendings! come, . . . here*. Delius *lendings!—Come; . . . here*. Craig, Phelps, Craig: A, Muir *lendings! Come; . . . here*. Chambers *lendings! Come, . . . here!* Ridley *lendings! come on, be true!* 104 *Tearing . . . clothes*.] Added by Rowe. Cam, etc. follow Rowe. Kittredge *Tears at his clothes*. Capell also added Kent and the Fool strive to hinder him. 105 Prithee,] F¹ *Prythee* F²⁻⁴ *Prethee* Q¹ *Prithe* Q² *Prithee* Editors as for i iv 133. contented:] Q^{1, 2} *content*, Furness, Cam, etc. *contented*; Chambers *contented!* Ridley *content*; 'tis] Ff 'tis Q^{1, 2} *this is* Editors 'tis 107 on 's] Ff *on's* Q^{1, 2} *in* Furness, Cam, etc. *on's* Ridley *in's* 108 *Enter . . . torch*.] In Ff after l. 104. Q^{1, 2} *Enter Gloster*. after l. 108. (Q² *Glocester*.) Pope, Furness, Delius, Chambers place after l. 118. Cam, Craig, etc. after l. 108. NCE, Alexander after l. 104. The Fool's words, *Now . . . fire* have special reference to Gloucester and his history, and to his entry with a torch, whether the entry be placed after l. 104 or l. 108. Bradley, p. 294, remarks that Pope spoils the collocation by shifting the entry to follow l. 118. 109 Flibbertigibbet.] From Ff with semicolon. Q¹ unc. Stiberdegibit, Q¹ c. fliberdegibek, Q² Sirberdegibit, (Greg: VKL, 26, 165, 180.) Devil mentioned in Harsnett's *Declaration*. See note to ll. 132, 135 below. Furness, Cam, etc. *Flibbertigibbet* (various stops).

begins at curfew and walks till the first cock. He gives the web 110 and the pin, squenies the eye and makes the hare-lip; mildews the white wheat and hurts the poor creature of earth.

Swithold footed thrice the 'old;
He met the night-mare and her nine-fold;
Bid her alight,
And her troth plight,
And aroint thee, witch, aroint thee!

KENT (CAIUS) How fares your Grace?
LEAR What's he?

Ridley *Fliberdigibbet*: 110 till the] From Q¹.^a Ff at Spirits were reputed to disappear at cockcrow: cf. *Hamlet* i i 149 f. Furness at Cam, Delius, etc., Duthie till the gives] From Ff. Q¹ unc. Q^a gins Q¹ c. giues (Greg: VKL, 26, 165, 180.) Editors gives 110, 111 web . . . squenies] Ff *Web and the Pin, squints* Q¹ unc. *web, the pin-queues* Q¹ c. *web, & the pin, squemes* Q^a *web, the pinqueuer* (Greg: VKL, 26, 165, 180.) Greg remarks that the form *a squint* occurs in Q and F at v iii 73 and *squiny* (vb.) at iv vi 133; that *squiny* is a sound dialectal form (see *Squinney* in Wright: DD) and occurs in Armin's *Nest of Nimies* (1608) and in Shirley. Greg suspects F's *squints* as a sophistication. Q¹ c. here assists: and he suggests that Shakespeare's original word was 'squake(s)' (=causes to squint). *web and the pin* was an eye-disease: see Greg: VKL, 165. Furness, Cam, etc. *web . . . squints* Ridley, Muir *web . . . squinies* Alexander *web . . . squenes* Duthie *Web . . . squenies* hare-lip;] F¹.^a *Hare-lippe*; F^a *Hare-lip*; F^a *Hair-lip*; Q¹ unc. *harte lip*, Q¹ c. *hare lip*, Q^a *hart lip*, (Greg: VKL, 26, 167, 180.) Editors *hare-lip*; 113-117 Swithold . . . thee!] Divided as by Capell. Four lines in Ff, ending *old*, . . . *-fold*; . . . *-plight*, . . . *thee*. (punctuation varies). Prose in Q¹.^a The lines were a charm against the nightmare. See Furness, 195. Editors divide as in Capell. NCE puts in quotation marks, Delius, Craig: A, Muir in italics. For musical setting to this song, see Sh. Music, 19. 113 Swithold] From Ff. Q¹.^a *swithald* Theobald Saint *Withold* Tyrwhitt identified with St. Vitalis. Furness, Delius, etc. *Swithold* Cam, Chambers, Ridley, Kittredge Saint *Withold* NCE *St. Withold* 'old;]=wold, rolling uplands. Q¹ Ff *old*. Q^a *olde* Furness, Craig, Chambers, Phelps, Craig: A, Muir *old*; Cam, Ridley, Kittredge, NCE, Alexander 'old; Delius *wold*; 114 He met the night-mare] From Ff (*Night-Mare*). Q¹ unc. *a nellthū night more* Q¹ c. *he met the night mare* Q^a *anelthū night* Moore (Greg: VKL, 16, 26, 146, 153, 167, 180.) *a* in Q¹.^a =he, as Kellner, 11, points out. Editors *He met the night-mare* (Kittredge, Alexander *nightmare*) Nightmare in the ordinary sense is not intended. *Mare* itself, from A.S. *mære*, meant incubus, and we are to suppose Swithold actually met this demon: hence *night-mare* is the better reading. *nine-fold*;] From F¹. F^a^a *ninefold*, Q¹.^a *nine fold* (Capell explained as nine imps or familiars; Kittredge as nine offspring). Furness, Cam, etc. *nine-fold*; Kittredge *nine fold*; NCE *ninefold*; 115 her alight,] Ff *her a-light*, or *her a light*, Q¹.^a *O light* Editors *her alight*, 117 aroint . . . aroint] Ff *aroynt* . . . *aroynt* Q¹.^a *arint* . . . *arint* (=begone! Cf. *Macbeth* i iii 6.) Editors *aroint* . . . *aroint* witch,] Ff *Witch*, Q¹ unc. Q^a *with* Q¹ c. *witch* (Greg: VKL, 26, 167, 180.) Editors *witch*,

KENT (CAIUS) Who's there? What is't you seek? 120

GLOUCESTER What are you there? Your names?

EDGAR (POOR TOM) Poor Tom, that eats the swimming frog, the toad, the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat and the ditch-dog; drinks the 125 green mantle of the standing pool; who is whipped from tithing to tithing, and stock-punished, and imprisoned; who hath had three suits to his back, six shirts to his body:

Horse to ride and weapon to wear:
But mice and rats and such small deer 130
Have been Tom's food for seven long year.

Beware my follower. Peace, Smulkin! Peace, thou fiend!

GLOUCESTER What, hath your Grace no better company?

EDGAR (POOR TOM) The Prince of Darkness is a gentleman.
Modo he's called, and Mahu. 135

120 Who's] From F¹. ³. ¹. F² *Whos* Q¹. ² *Whose* 123 tadpole.] From Johnson. F¹. ² *Tod-pole*, F². ⁴ *Tod-pool*, Q¹ unc. *tode pold*, Q¹ c. *tod pole*, Q² *toade pold*, (Greg: VKL, 26, 167, 180.) Furness, Cam, etc. *tadpole*, Ridley, Kittredge, Muir *todpole*, wall-newt] Ff *wall-Neut*, Q¹ unc. Q² *wall-wort*, Q¹ c. *wall-newt*, (Greg: VKL, 26, 151, 167, 180.) Editors *wall-newt* (Chambers *wall newt*) fury] Q² *fruitte* 125 sallets;]=salads. Furness, Cam, etc. *sallets*; NCE *salads*; 127 stock-punished.] Q¹. ² *stock-punishit* Ff *stockt*, *punish'd* Cam, Craig, etc., Duthie *stock-punished*, or *stock-punish'd*, Furness, Delius, NCE *stocked*, *punished*, 128 hath had] From Q¹. ². Ff *hath* Cam, Delius, etc. *hath had* Furness, NCE *hath* 129-131 Horse . . . year.] Three lines of verse in Ff with minor punctuation differences. In Q¹. ² *horse* . . . *weare* continues the prose and *But* . . . *yeare*. forms two lines of verse. *Horse* . . . *weare*: forms part of prose, followed by two lines of verse in Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge. *Horse* . . . *year*. in three lines of verse in Furness, NCE, Craig: A, Alexander, Muir. 130, 131 *But* . . . *year*.] Based on lines in Bodleian MS. cf. *Beves of Hamtoun*, (printed by Pynson). See note to l. 1344, ed. by Kölbing, EETS, 1885-94, p. 75:

*Rattes and myce and suche smal dere
Was his mete that seven yere.*

131 Have] From Ff. Q¹. ² *Hath* Furness, Cam, etc. *Have* Chambers *Hath* 132, 135 Smulkin . . . Modo . . . Mahu.] In Samuel Harsnett's *Declaration of Egregious Popishe Impostures*, 1603, Smolkin is mentioned as a 'punie' spirit; Modo, or Modu, as a "graund devil" who kept under check Mahu, or Maho, a 'Commaunder' and "general Dictator of hell." See extract in Furness, 186, 198; and Muir: KL, 254. 132 Smulkin!] Ff *Smulkin*, Q¹. ² *snulbug*, Furness, Delius, etc. *Smulkin!* Cam, NCE, Alexander *Smulkin*; Theobald, etc. Ridley *Smolkin*; 135 Modo] From Ff. Johnson *Mohu* Ridley *Modu* Mahu.] From Ff. Q¹. ² *ma hu*— Furness, Cam, etc. *Mahu*. Ridley *Maho*.

GLOUCESTER

Our flesh and blood, my lord, is grown so vile
That it doth hate what gets it.

EDGAR (POOR TOM)

Poor Tom's a-cold.

GLOUCESTER

Go in with me. My duty cannot suffer
T' obey in all your daughters' hard commands. 140
Though their injunction be to bar my doors
And let this tyrannous night take hold upon you,
Yet have I ventured to come seek you out
And bring you where both fire and food is ready.

LEAR

First let me talk with this philosopher. 145
What is the cause of thunder?

KENT (CAIUS)

Good my lord,

Take his offer: go into the house.

LEAR

I'll talk a word with this same learned Theban.
What is your study?

EDGAR (POOR TOM)

How to prevent the fiend and to kill vermin. 150

LEAR

Let me ask you one word in private.

KENT (CAIUS)

Importune him once more to go, my lord:
His wits begin t' unsettle.

GLOUCESTER

Canst thou blame him?

Storm still.

136, 137 Our . . . it.] Verse in Pope. Prose in Q¹.^a Ff. Editors verse. 136 blood, . . . vile] From Ff (F¹ *vilde*, F².^a *vild*, F⁴ *vile*,) Q¹.^a *bloud is growne so vild my Lord*, Furness, etc. follow F (Furness *vilde*, Chambers *vild*,) Cam, Ridley, Kittredge *blood is . . . vile, my lord*, 138, 164 a-cold.] Rowe added hyphen. Furness, Cam, etc. *a-cold*. Kittredge *acold*. 139-144] Divided as in Ff. Prose in Q¹.^a. Editors divide as in F. 140 T'] Ff T' Q¹.^a *to* Cam, Delius, etc. *To* Furness, Kittredge, Alexander, Muir T' 143 ventured] From Ff. Q¹.^a *venter'd* Editors *ventur'd* 144 fire and food] From Ff. Q¹.^a *food and fire* Furness, Cam, etc. *fire and food* Ridley *food and fire* 146, 147 Good . . . house.] Two lines in Ff, ending *offer, . . . th' house*. One line in Q¹.^a, ending *the house*. Our text follows Duthie. Editors print in one line. 146 Good my] Q¹.^a *My good* Editors *Good my* 148, 149 I'll . . . study?] As in Ff. Prose in Q¹.^a. Editors follow F. 148 same] Q¹.^a *most* Furness, Cam, etc. *same* Ridley *most* 152, 153 Importune . . . unsettle.] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 152 once more] Q¹.^a omit. Ridley omits. 153 t'] Q¹.^a *to* Furness, Kittredge, etc. t' Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *to* 153 *Storm still*.] Q¹.^a omit. Delius, Chambers

His daughters seek his death. Ah, that good Kent!
 He said it would be thus, poor banished man! 155
 Thou sayest the King grows mad: I'll tell thee, friend,
 I am almost mad myself. I had a son,
 Now outlawed from my blood: he sought my life,
 But lately, very late. I loved him, friend,
 No father his son dearer. True to tell thee, 160
 The grief hath crazed my wits. What a night's this!
 I do beseech your Grace—

LEAR O, cry you mercy, sir.

Noble philosopher, your company.

EDGAR (POOR TOM)

Tom's a-cold.

GLOUCESTER

In, fellow, there, into th' hovel: keep thee warm. 165

LEAR

Come, let's in all.

KENT (CAIUS) This way, my lord.

LEAR With him;

I will keep still with my philosopher.

KENT (CAIUS)

Good my lord, soothe him: let him take the fellow.

GLOUCESTER

Take him you on.

KENT (CAIUS)

Sirrah, come on: go along with us. 170

omit. 154 Ah,] Ff *Ah*, Q¹.^a O Furness, Delius, etc. *Ah*, Cam *ah*, Craig, Chambers, Phelps, Craig: A, Muir *Ah!* Ridley O, 156 sayest] From Q¹ Ff. Q³ *saist* Furness, Cam, etc. *say'st* or *sayst* Chambers, Alexander *sayest* 158 he] Q¹ a Editors *he* or *He* 160 True] Q¹ Ff *true* or *True* Q³ *truth* Furness, Delius, etc. *true* or *True* Cam *truth* thee,] Craig, Chambers add Storm continues. 161 hath] Q³ *has* 161, 162 What... Grace—] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 162 Grace—] Q¹.^a Ff *Grace*. or *grace*. Capell's dash, generally adopted. 162, 163 O, . . . company.] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. *mercy*, sir. Noble] Ff *mercy*, Sir: *Noble* Q¹.^a *mercy noble* Cam, Craig, etc. *mercy*, sir. *Noble* Furness, Delius *mercy*, sir.—*Noble* Ridley *mercy*; *Noble* Chambers *mercy*, sir.—*Noble* 163 Noble philosopher.] Gordon: SC, 124 f., explains that Lear mistakes Poor Tom for such a professional wise man as various kings had at court and who traditionally answered such questions as those in l. 146. and in i v 18, 23, 25. He quotes the *Book of Sidrach* pubd. in the sixteenth century, which he believes Shakespeare knew, and which contains such questions and answers. 165 there, into th'] From Q³ Ff. Q¹ *there in 't* Furness, Kittredge, NCE, Alexander, Muir *there, into th'* Cam, Delius, etc. *there, into the* 166, 167 With . . . philosopher.] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. him; I] From Ff. Q¹.^a *him I* Furness, Cam, etc. *him*; I Delius *him*: I Chambers, Kittredge *him! I* 168] Two lines in Ff, ending *him*: . . . *Fellow*. Editors one line.

LEAR

Come, good Athenian.

GLOUCESTER

No words, no words: hush.

EDGAR (POOR TOM)

Child Rowland to the Dark Tower came:

His word was still

'Fie, foh, and fum!

175

I smell the blood of a British man.'

Exeunt.

SCENE V. A ROOM IN GLOUCESTER'S CASTLE.

Enter Cornwall and Edmund.

CORNWALL I will have my revenge ere I depart his house.

EDMUND How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

CORNWALL I now perceive it was not altogether your brother's evil disposition made him seek his death, but a provoking merit, set awork by a reproveable badness in himself.

EDMUND How malicious is my fortune that I must repent to be just! This is the letter which he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

10

CORNWALL Go with me to the Duchess.

174-176] These lines are part of Edgar's 'character' talk. The *fie, foh, fum* matter, familiar in the tale of Jack the Giant-Killer, etc., is inappropriately associated with Roland, the heroic figure in the *Chanson de Roland*. Our text is set out after the style adopted by Kittredge. The quotation marks are editorial. Apart from Kittredge, editors print *Child . . . man* in three lines, ending *came. . . fum, . . . man*. Furness, Delius, Craig: A, Muir print in italics. Furness, Cam, Ridley, NCE, Alexander read '*Fie . . . man.*' NCE also has "Child . . . man." Chambers reads 'Childe . . . man.' Phelps in roman, no quotation marks. 173 Tower] From Ff. Q¹. ² *towne* Furness, Cam, etc. *tower* Ridley *toun* (Ridley suspects that the true reading is *Childe Rowland's to the dark toun come.*) *came.*] Ff *came*, Q¹. ² *come*, Editors *came*. or *came*: or *came*, 176 *Exeunt.*] Q¹. ² omit. SCENE V.] Ff *Scena Quinta*. Q¹. ² omit. A . . . CASTLE.] Added by Capell. (Adams: The Chamber.) *Enter . . . Edmund.*] From Ff. Q¹. ² *Enter . . . Bastard*. The speech-prefixes in F¹ in this Sc. are: Corn., Cornw.; Bast. In Q¹: Corn.; Bast. 1 his] Q¹. ² *the* Furness, Cam, etc. *his* Ridley *the* 6 *awork*] F¹ *a-worke* Q¹. ² F² *a worke* F³. ⁴ *a work* Furness, Cam, etc. *a-work* Kittredge *awork* 8 which he] From Ff. Q¹. ² *he* Furness, Cam, etc. *he* Delius, NCE *which he* of,] Q² *off*, 10 *this . . . were not*,] Ff *this . . . were not*; Q¹. ² *his . . . were*, Editors *this . . . were not*, (Kittredge *not*—)

EDMUND If the matter of this paper be certain, you have mighty business in hand.

CORNWALL True or false, it hath made thee Earl of Gloucester. Seek out where thy father is, that he may be ready for our apprehension. 15

EDMUND (*aside*) If I find him comforting the King, it will stuff his suspicion more fully.—I will persevere in my course of loyalty, though the conflict be sore between that and my blood.

CORNWALL I will lay trust upon thee, and thou shalt find a dearer father in my love. 20
Exeunt.

SCENE VI. A CHAMBER IN A FARMHOUSE.

Enter Kent (Caius) and Gloucester.

GLOUCESTER Here is better than the open air: take it thankfully. I will piece out the comfort with what addition I can. I will not be long from you.

KENT (CAIUS) All the pow'r of his wits have given way to his impatience. The gods reward your kindness! 5

Exit Gloucester.

Enter Lear, Edgar (Poor Tom) and Fool.

EDGAR (POOR TOM) Frateretto calls me, and tells me Nero is an

17 (*aside*)] Added by Theobald, generally adopted. 18 persevere] F¹-^a *perseuer* Q¹. ^a F^a *perseuere* 20 dearer] From Q¹. ^a F¹. ^a *deere* F^a. ^a *dear* Editors *dearer* 21 *Exeunt.*] Q¹. ^a Exit. SCENE VI.] Ff Scena Sexta. Q¹. ^a omit. A . . . FARMHOUSE.] Added by Theobald. Granville-Barker describes as an outhouse, all of his castle that Gloucester dare offer. (Adams: The Study.) *Enter . . . Gloucester.*] From Ff. Q¹. ^a Enter Gloster and Lear, Kent, Foole, and Tom. (Q^a Gloucester, Lear,) Furness, NCE, Alexander, Muir follow F. Cam, Delius, Craig, Chambers, Phelps, Ridley Kittredge, Craig: A follow Q (with *Edgar* for *Tom*.) The speech-prefixes in this Sc. in F¹ are: Glou.; Kent; Edg.; Foole; Lear. In Q¹: Glou.; Ken., Kent; Edg., Ed.; Foole, Fool; Lear. 4 to his] Q¹. ^a omit *his* Furness, Cam, etc. *to his* Ridley *to* 5 reward] From Ff. Q¹. ^a *deserve* Furness, Cam, etc. *reward* Ridley *deserve* *Exit Gloucester.*] In Ff after l. 3., Exit. Q¹. ^a omit. Furness, Cam, etc. place after l. 5; Phelps, NCE Exit. after l. 3. *Enter . . . Fool.*] From Ff. Q¹. ^a omit. Furness, NCE, Alexander, Muir admit. Cam, Delius, etc., omit. 6 Frateretto] A Harnett devil: see note to III iv 132, 135. Q¹. ^a *Pretereto* F¹-^a *Fraterretto* F^a *Fraterreto* Editors *Frateretto* Nero] Upton (1746), 225, conj. Trajan, remarking "Nero was a fidler in hell, as Rabelais tells us . . . And Trajan was an angler." Cited as one of the passages showing that Shakespeare knew Rabelais' work (See Anders, 55 f.). The Rabelais passage is in Bk. II, ch. xxx. F. E. Budd in RES, 1935, 421-429, demonstrated that all five allusions to Nero mentioned in Sh.'s

angler in the lake of darkness. Pray, innocent, and beware the
foul fiend.

FOOL Prithee, nuncle, tell me whether a madman
be a gentleman or a yeoman. 10

LEAR A king, a king!

FOOL No, he's a yeoman that has a gentleman to
his son, for he's a mad yeoman that sees his son a gentleman
before him.

LEAR To have a thousand with red burning spits 15
Come hissing in upon 'em—

EDGAR (POOR TOM) The foul fiend bites my back.

FOOL He's mad that trusts in the tameness of a
wolf, a horse's health, a boy's love, or a whore's oath.

LEAR It shall be done: I will arraign them straight. 20
(To Edgar—Poor Tom) Come, sit thou here, most learned justicer.
(To the Fool) Thou, sapient sir, sit here. Now, you she-foxes—

plays were derived from Chaucer's *Monkes Tale* ll. 3665-3676 (Skeat's *Chaucer*, iv 259). Edith Sitwell cites a passage in Pausanias's *Description of Greece* ii ch. 27, telling how Nero with a leaded line tried to plumb the Alcyonian Lake, through which Dionysos went to Hell in order to fetch Semele; and she interprets the words of Edgar as alluding to this and profoundly illustrating Lear. (Sitwell, 48 f.) Editors *Nero* 7 Pray, innocent,] Steevens remarks that Edgar here addresses the Fool. and] Q¹.^a omit. Ridley omits. 9 Prithee,] Q¹ *Prithe* Q² F².^a *Prethee* F³ *Prythee* F⁴ *Prithe*, Editors as for i iv 123. 10 be] Q² *may bee* 12-15 FOOL No, . . . LEAR] From Ff. Q¹.^a omit. Editors admit. 15, 16 To . . . 'em,—] Divided as in Ff. Prose in Q¹.^a. Editors divide as in F. 15 To] Q¹.^a *to* following *King*, (our *king*!) in l. 11 above. 16 hissing] From Q². Q¹ *hiszing* Ff *hizzing* Malone conj. *whizzing* and some editors followed. Furness, Craig, Phelps, Kittredge, Alexander, Muir *hizzing* Cam, Delius, etc. *hissing* Of *hizzing*, which Kittredge notes as a form of *hissing*, he remarks, "It suggests the whizzing sound of the redhot weapons as they are to be brandished by the thousand assailants." 'em—] Theobald 'em— Ff 'em. Q¹.^a *them*. Furness, Cam, etc. 'em,— or 'em— Delius *them*— Ridley *them*— 17-53 EDGAR . . . The . . . 'scape?] From Q¹.^a. Ff omit. Editors admit. 19 horse's health,] Warburton conj. *horse's heels*, and Singer and Keightley so read. Ritson, in support, quoted proverbs from Fordun and Ray. Tilley quotes Erasmus's *Adagia*: "*Procul a pedibus equinis*, and Robson's *Choice Change*, 1585; and conjectures *heels* in *Lear*. (Tilley: H, 711). Johnson supported *horse's health*, for the reason that a horse is much subject to diseases. It is, nevertheless, quite possible that *horse's heels*, is the correct original reading. Editors *horse's health*, Duthie *horses health*, 21 (To Edgar)] Added by Capell, generally adopted. (Furness in footnote.) justicer.] Theobald *justicer*. Q² *Iustice*. Q³ *Iustice*, Furness, Cam, etc. *justicer*; (variety of stops). Ridley *justice*; 22 (To the Fool)] Added by Capell, generally adopted (Furness in footnote). here. Now, you] Q¹ *here, no you* Q² *heere, now you*, Furness, Delius, Alexander *here*.—Now, you Cam, Craig, etc. *here. Now you*

EDGAR (POOR TOM) Look, where he stands and glares! Want'st thou eyes at trial, madam?

Come o'er the bourn, Bessy, to me.

25

FOOL (*sings*)

Her boat hath a leak,
And she must not speak
Why she dares not come o'vèr to thee.

EDGAR (POOR TOM) The foul fiend haunts Poor Tom in the voice of a nightingale. Hoppedance cries in Tom's belly for two white herring. Croak not, black angel: I have no food for thee. 30

KENT (CAIUS)

How do you, sir? Stand you not so amazed.
Will you lie down and rest upon the cushions?

LEAR

I'll see their trial first. Bring in their evidence.

Chambers *here!*—Now, you Ridley *here*. No, you she—] Q¹. ^a *shee* Furness, Delius, Chambers, Kittredge, Alexander *she*— Cam, Craig, etc. *she foxes*—] Q¹. ^a *Foxes*— Pope *foxes*. Furness, Cam, etc. *foxes!* Ridley *foxes* . . . 23, 24 Look, . . . madam?] Prose in Q¹. ^a, Furness, Cam, etc. Two lines, ending *glares!* . . . madam? in Delius, Chambers, Kittredge, NCE, Alexander. 23 Want'st] Q¹ *wantst* Q² *wantst* 24 trial, madam?] Q¹ *tral madam* Q² *triall madam*, 25 Come . . . me.] An early version of the song is in British Museum Additional MS. 5665, leaf 143 v; it was sung as a snatch by Moros in W. Wager's Interlude, *The longer thou liuest, the more fooles thou art*:

*Com ouer the Boorne, Besse,
My little prettie Besse,
Com ouer the Boorne, besse, to me.*

And the theme, expanded into a song in honour of Elizabeth by W. Birch, is in *Harleian Miscellany*, vol. x, 260. See Trans. New Sh. Socy., 1887-92, pp. 10†, 11†; and Furnivall: LL, cxxvii-viii. The song-line is part of the prose in Q¹. ^a. Lines 25-28 in italics in Furness, Delius, Craig: A, Muir. Lines 25-28 in quotation marks in Chambers, NCE. bourn,] Q¹. ^a *broome* Capell *boorne* Theobald, Johnson *Broom*, Johnson conj. *brook* Editors *boorn*, 26 (*sings*)] Cam's conjecture, supported by Edgar's next speech. Cam, Craig: A, Muir *Sings*. Delius, Craig, etc. omit. Furness in footnote. 26-28 Her . . . thee.] Not, of course, part of the Bessie song: the Fool's invention. 26, 27 Her . . . speak] As in Capell. One line in Q¹. ^a. Editors follow Capell. 30 Hoppedance] As in Q¹. ^a; one of Harsnett's devils, and identical with Hobbidence, iv i 60, ranking with Flibbertigibbet, Frateretto and Tocobatto. See Percy's note in Furness, 194. See iv i 60. Furness, Kittredge, etc. *Hoppedance* Cam, Delius, Craig, Chambers, Phelps, NCE *Hopdance* Ridley *Hoberdiance* 31 Croak . . . thee.] Separate line in Q¹. ^a. Continuous prose in editors. 32, 33] Divided as in Theobald. Prose in Q¹. ^a. Editors divide as in Theobald. 33 *cushions?*] Q¹ *cushings?* 34-38 I'll . . . too.] Prose in Q¹. ^a. Divided as in Pope. Furness, Cam, etc. so divide. Delius ends in *evidence*.— . . . *place*;— . . . *equity*, . . . *side*:— . . . *too*. 34 in their] Q¹. ^a in their Pope

(To Edgar—Poor Tom) Thou robéd man of justice, take thy place. 35

(To the Fool) And thou, his yoke-fellow of equity,
Bench by his side. (To Kent (Caius)) You are o' th' commission;
Sit you too.

EDGAR (POOR TOM) Let us deal justly.

Sleepest or wakest thou, jolly shepherd? 40

Thy sheep be in the corn;
And for one blast of thy minikin mouth
Thy sheep shall take no harm.

Purr! the cat is gray.

LEAR Arraign her first: 'tis Goneril. I here take my oath before 45
this honourable assembly, she kicked the poor King her father.

FOOL Come hither, mistress. Is your name Goneril?

LEAR She cannot deny it.

FOOL Cry you mercy, I took you for a joint-stool.

LEAR

And here's another, whose warped looks proclaim 50

What store her heart is made on. Stop her there!

Arms, arms, sword, fire! Corruption in the place!

False justicer, why hast thou let her 'scape?

EDGAR (POOR TOM)

Bless thy five wits!

KENT (CAIUS)

O pity! Sir, where is the patience now, 55

That you so oft have boasted to retain?

in the Furness, Craig, etc. in their Cam, Delius, Chambers, Ridley in the 35 (To Edgar)] Added by Capell whom editors follow. Furness in footnote. robéd] From Pope. Q¹. * *robbed* Editors *robbed* 36 (To the Fool)] Added by Capell. Editors follow Capell. Furness in footnote. 37 (To Kent)] Added by Capell. Furness in footnote. Editors follow Capell. 40] Cam conj. S.D., Sings. Staunton was of like opinion. 40-43] Prose in Q¹. * Verse in Theobald, whom editors follow. The Song has an obvious resemblance to "Little Boy Blue," Steevens noted that in Rastell's *Interlude of the Nature of the Four Elements*, Ignorance in a nonsense passage exclaims "Slepyst thou wakyst thou geffery coke." (Modernised text in Hazlitt-Dodsley, i 49.) 42 for one blast] i.e., one blast will recall the sheep. minikin]=small, delicate, petit. Still used in Midland dialects. See Wright: DD. 44 Purr!] Q¹. * *Pur* Furness, Cam, etc. *Pur!* Craig, Chambers, Phelps, Kittredge, NCE, Craig: A *Purr!* Ridley *Pur* Muir *Purr*, 46 she] Q¹ omits. Ridley omits. 49 Cry . . . joint-stool.] Proverbial taunting apology for overlooking a person. See Tilley, M, 897. Occurs also in *Mother Bombie* iv ii 28 (Bond: L, iii 209). joint-stool.] Q¹ *ioyne stoole*. Q² *ioynt stoole*. Editors *joint-stool*. 50, 51 And . . . on.] Quoted in Tilley: F1 as application of the general proverb: the Face is index of the heart. He gives many examples. 51 on.] Q¹. * *an*, Capell, Furness, Cam, etc. *on*. Delius *of*.—

EDGAR (POOR TOM) (*aside*)

My tears begin to take his part so much.

They mar my counterfeiting.

LEAR

The little dogs and all,

Tray, Blanch, and Sweetheart, see, they bark at me.

60

EDGAR (POOR TOM) Tom will throw his head at them. Avaunt,
you curs!

Be thy mouth or black or white,

Tooth that poisons if it bite;

Mastiff, greyhound, mongrel grim,

65

Hound or spaniel, brach or lym,

Or bobtail tike or trundle-tail,

Tom will make them weep and wail:

For, with throwing thus my head,

Dogs leap the hatch, and all are fled.

70

Do de, de, de. Sessa! Come, march to wakes and fairs and
market towns. Poor Tom, thy horn is dry.

57 (*aside*)] Added by Rowe, generally adopted: Furness in footnote. 58 They] Ff *They* Q¹ *Theile* Q² *They'l* Furness, NCE, Alexander, Muir *They* Cam, Delius, etc. *They'll* 61-70 Tom ... fled.] Divided as in Rowe. Prose in Q¹, except *Tom* ... curs. in separate line. Ff end lines in *you* ... *white*: ... *bite*: ... *Grim*, ... *Hym*: ... *taile*, ... *waile*, ... *head*; ... *fled*. Editors divide as in Rowe. 65, 66 mongrel grim, Hound] Ff *Mongrill*, *Grim*, *Hound* (F⁴ *Mungril*.) Q¹ *mungril*, *grim-hound*, Q² *Mungrel*, *Grim-hound*, Furness, Cam, etc. *mongrel grim*, *Hound* Delius, Ridley *mongrel*, *grim*, *Hound* Duthie *Mongrill grim*, *Hound* 66 lym,] From Hanmer. Ff *Hym*: Q¹ *him*, Q² *Him*, (=lyam-hound, or lime-hound; hunting-dog led by a thong, or lyam. On these hounds, see Madden: D, 22.) Furness, Cam, etc. *lym*, or *lym*; Ridley *him*, 67 Or bobtail tike] Q¹, *Bobtail tike*, F¹⁻² *Or Bobtail tike*, Furness, Cam, etc. *Or bobtail tike* Ridley, Kittredg *Bobtail tike* (Kittredg *tyke*) trundle-tail,] Q¹ *trudletaile*, Q² *Trundle-taile*, Ff *Troudle taile*, Nares and Schmidt gloss as dog with curling tail: Onions as curly-tailed dog; Kittredg as dog with long drooping tail which he seems to 'trundle' or drag after him. Editors *trundle-tail*, (various stops). 68 them] Q¹, *them* Ff *him* *them* seems the natural word here; and misprint of *h* for *th* is not infrequent: see Kellner, p. 63. Duthie remarks that *them* may be supported by *them* in l. 61 and *dogs* in l. 70; but *him* by *thy* in l. 63. Furness, NCE, Alexander, Muir *him* Cam, Delius, etc. *them* 70 leap] Q¹, *leape* Ff *leapt* Here again, *leap* seems the intended reading: Poor Tom, for Lear's benefit, gets rid of the imaginary dogs; so, present tense. Furness *leaped* Cam, Delius, etc. *leap* NCE, Alexander *leapt* Muir *leap'd* 71, 72 Do ... dry.] Prose in Q¹, two lines in Ff, ending *Fayres*, ... *dry*. (F⁴ *Fairs*.) Editors prose. 71 Do ... Sessa!] From Malone. Ff *Do, de, de, de*: Q¹, *loulda doodla*, Furness, Cam, etc. *Do de, de, de. Sessa!* (Furness, Delius *Do, de*.) Ridley *Loudla, doodla!* Walker: TP, 66, suggests that *Loudla doodla*, conceals a hunting cry *loo, alo, doo, alo*, evoked by the doggerel rhyme and thinks that conflation of Q and F is necessary. 72 dry.]

- LEAR Then let them anatomize Regan: see what breeds
about her heart. Is there any cause in nature that make these
hard hearts? (*To Edgar—Poor Tom*) You, sir, I entertain for 75
one of my hundred: only, I do not like the fashion of your
garments. You will say they are Persian, but let them be changed.
- KENT (CAIUS) Now, good my lord, lie here and rest awhile.
- LEAR Make no noise, make no noise: draw the curtains.
So, so. We'll go to supper i' th' morning. 80
- FOOL And I'll go to bed at noon.

Enter Gloucester.

GLOUCESTER

Come hither, friend. Where is the King my master?

KENT (CAIUS)

Here, sir; but trouble him not: his wits are gone.

GLOUCESTER

Good friend, I prithee, take him in thy arms:

I have o'erheard a plot of death upon him. 85

There is a litter ready: lay him in 't,

F¹ *dry*, F²⁻⁴ *dry*. Exit. Editors *dry*. 73-77 Then . . . changed.] Prose in Ff. Five lines in Q¹, ending *her . . . hardnes, . . . hundred, . . . say, . . . chang'd*. (Stops differ in Q²). Editors prose. 73 *anatomize*] From Ff. Q¹, *anotomize* 74 *her heart*. Is] From Ff. Q¹ *her Hart* is Q² *her, Hart* is Editors *her heart*. Is *make*] Ff *make* Q¹, *makes* Schmidt supports *make* as use of the subjunctive and cites Abbott, para. 367, where other examples are given of subjunctive after the relative. Furness, Cam, etc. *makes* NCE, Alexander, Muir *make* 74, 75, these hard hearts?] From Rowe. F¹, *these hard-hearts*. F²⁻⁴ *these hard hearts*. Q¹ *this hardnes*, Q² *this hardnesse*; Furness, Cam, etc. follow Rowe. Ridley *this hardness?* 75 (*To Edgar*)] Added by Capell, generally adopted. Furness in footnote. for] Ff for Q¹, *you* for Furness, Cam, etc. for Delius, Craig, Ridley, Kittredge *you* for 77 You will] From Ff. Q¹ *youle* Q² *you'l* Furness, Cam, etc. *You will* or *you will* Ridley, Kittredge *You'll* Persian.] Ff *Persian*; Q¹, *Persian attire*, Furness, Delius, Chambers, Muir *Persian*; Cam, Craig, Phelps, Ridley, Kittredge, Craig: *A Persian attire*; (Ridley *attire*), NCE, Alexander *Persian*, There is thought to be a reference here to Horace, *Odes*, i 38, *Persicos odi puer apparatus*. 78 here and rest] Ff *heere, and rest* Q¹, *here* Furness, Cam, etc. *here and rest* (some *here*), Ridley *here* 80 So, so.] Ff *so, so*, or *So, so*, Q¹, *so, so, so*, Furness, Muir *so, so*. Alexander *So, so*. Cam, Delius, etc. *So, so, so*. morning.] From Ff. Q¹, *morning, so, so, so*. The extra *so*'s are likely to be actor's added interjections. Cam, Delius, etc. follow Q. Furness, NCE, Alexander, Muir follow F. 81 to bed at noon.] Common phrase: see Tilley: B, 197. Blunden saw multiple meanings in the words. There is a play here on *bed*, meaning grave: see note on iii iv 48. Enter Gloucester.] Ff Enter Gloster. after l. 77. Furness, Cam, etc. place after l. 81; NCE after l. 77. 82] Two lines in Ff, ending *Friend*: (or *friend*;) . . . Master? Editors one line. 84 prithee.] Q¹ *prithy* Q² *prethee* F¹ *prythee* F², *prethee* F³ *prithee* Editors as for i iv 123. 86-92] Divided as in Ff. Five lines in Q¹, ending *friend, . . . master, . . . thine, . . . losse, . . . prouision*, Q² *friend*). Editors divide as in F. 86 in't,] Q² *in it*, Editors *in't*, or *in't*,

And drive toward Dover, friend, where thou shalt meet
 Both welcome and protection. Take up thy master.
 If thou shouldst dally half an hour, his life,
 With thine and all that offer to defend him,
 Stand in assuréd loss. Take up, take up,
 And follow me, that will to some provision
 Give thee quick conduct.

90

KENT (CAIUS) Oppressed nature sleeps.
 This rest might yet have balm'd thy broken sinews,
 Which, if convenience will not allow,
 Stand in hard cure. (*To the Fool.*) Come, help to bear thy master:
 Thou must not stay behind.

95

GLOUCESTER Come, come, away.

*Exeunt Kent (Caius), Gloucester, and Edgar (Poor Tom),
 bearing off Lear.*

EDGAR (POOR TOM)

When we our betters see bearing our woes,
 We scarcely think our miseries our foes.
 Who alone suffers, suffers most i' th' mind,

100

except Chambers *in it*, 87 toward] Q¹. ^a *towards* Furness, Cam, etc. *toward* Delius, Chambers, Ridley, Kittredge *towards* 91 Take up, take up,] From Ff Q¹ unc. Q^a *Take vp to keepe* (Q^a *keepe*,) Q¹c. *Take vp the King* (Greg: VKL, 26, 167, 182). Editors follow F. 92 me, that] Q¹ unc. Q^a *me that* Q¹ c. *me, that* (Greg: VKL, 16, 26, 168, 180.) Editors *me, that* 93-97 KENT . . . behind. GLOUCESTER] From Q¹. ^a Ff omit. Editors admit. 94 sinews,] Theobald emended to *Senses*, and Malone and others followed. *sinews*=nerves. 95-97 Which . . . behind.] Divided as in Theobald; two lines in Q¹. ^a, ending *cure*, . . . *behind*. Editors divide as in Theobald. 96 (*To the Fool*)] Added by Theobald, widely adopted. 97 *Exeunt . . . Lear*.] From Capell, reading *the Fool*, for *Edgar*, Q¹. ^a Exit. Ff *Exeunt*. Furness, Delius, Craig, Craig: A, Muir adopt or adapt Capell's S.D. Cam, Phelps, Ridley, etc. *Exeunt* all but Edgar. Chambers *Exeunt*. Manet *Edgar*. 98-111 When . . . lurk.] From Q¹. ^a. Ff omit. Theobald called the soliloquy extremely fine. Cam considered it spurious but printed it, as all editors had, except Hanmer, in deference to the general view of its genuineness which was shared by Johnson, Delius and others. Bradley had no doubt that the soliloquy was genuine: and remarked that some lines in conclusion of the scene were needed, and that the rhymed and somewhat antithetic lines in such a gnomic passage were in Shakespeare's manner. (Bradley, 452, 453.) Muir remarks that the style of the passage is not unlike that of others, and refers to *Coriolanus* II iii 120-31, *Othello* I iii 210-20, etc.; and he thinks it was necessary to bring out the parallelism between the two plots. Granville-Barker advises the producer to suppress the soliloquy as being redundant, and separating Gloucester's catastrophe from Lear's misfortunes. (GBI, pp. 150, 211.) Editors admit the passage. 98, 99] As in Q^a. Prose in Q¹. Verse in editors. 100 suffers, suffers most] From Theobald. Q^a *suffers suffers, most* Q¹ *suffers, most* Furness, Delius,

Leaving free things and happy shows behind:
 But then the mind much sufferance doth o'erskip,
 When grief hath mates, and bearing fellowship.
 How light and portable my pain seems now,
 When that which makes me bend makes the King bow, 105
 He chided as I fathered! Tom, away!
 Mark the high noises, and thyself bewray
 When false opinion, whose wrong thoughts defile thee,
 In thy just proof repeals and reconciles thee.
 What will hap more to-night, safe 'scape the King! 110
 Lurk, lurk. *Exit.*

SCENE VII. A ROOM IN GLOUCESTER'S CASTLE.

Enter Cornwall, Regan, Goneril, Edmund, and Servants.

CORNWALL Post speedily to my lord your husband: show him this letter. The army of France is landed. Seek out the traitor Gloucester.

Exeunt some of the Servants.

REGAN Hang him instantly.

GONERIL Pluck out his eyes. 5

CORNWALL Leave him to my displeasure. Edmund, keep you our sister company. The revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the

NCE, Muir *suffers, suffers most* Cam, Craig, etc. *suffers suffers most* i' th'] Q¹ i' h Q² i' th Editors as for iii iv 44. 108 thoughts defile] From Q¹.² Theobald, Cam, Delius, Craig, Phelps, Kittredge, Craig: A *thought defiles* Furness, Ridley, NCE, Alexander, Muir *thoughts defile* Chambers *thoughts defiles* The rhyme *defile: reconciles* was sound. Such rhymes were a tolerance inherited from earlier poetry. 110 What will]=whatever may 'scape is subjunctive. 111 *Exit.*] Q¹.² omit. SCENE VII.] Ff *Scena Septima*. Q¹.² omit. A . . . CASTLE.] Added by Ed. after Capell. (Adams: The Chamber.) *Regan.*] From Q² F¹.² Q¹ and Regan, and F³.⁴ omit. *Edmund, and Servants.*] Ff *Bastard, and Servants*. Q¹.² and *Bastard*. The speech-prefixes in this Sc. in F¹ are: Corn.; Reg.; Gon.; Stew.; Glou.; Seru., Ser. In Q¹: Corn.; Regan, Reg.; Gon.; Stew.; Glost.; Seruant, Seru.; Seruant, I Ser.; 2 Seruant, 2 Ser. 1 CORNWALL] Furness adds [To Goneril.], and Kittredge, NCE, Craig: A, Alexander, Muir adopt it. 1-3 Post . . . Gloucester.] Prose in Ff. Two lines in Q¹.², ending *letter* . . . Gloster. (Q² *Letter*, . . . Gloucester.) Editors prose. 2 traitor] From Ff. Q¹ *villaine* Q² *villainé* Furness, Cam, etc. *traitor* Chambers, Ridley *villain* *Exeunt* . . . *Servants.*] Added by Capell, generally adopted. 5] Q¹ unc. has misprinted catchword *Cern.* in the space opposite and below this line and above it has (company Q¹ c. deletes (company (Greg: VKL, 16, 28, 151, 168.) 6-10 Leave . . . like.] Prose in Q² Ff. Four lines in Q¹, ending *company*. . . *father*, . . . *going* . . . *like*, Editors prose. 7 revenges] From Ff. Q¹.² *revenge* Furness, Cam, etc. *revenges* Ridley *revenge*

Duke where you are going, to a most festinate preparation. We
are bound to the like. Our posts shall be swift and intelligent 10
betwixt us. Farewell, dear sister. Farewell, my lord of Gloucester.

Enter Oswald.

How now! Where's the King?

OSWALD

My lord of Gloucester hath conveyed him hence.
Some five or six and thirty of his knights,
Hot questrists after him, met him at gate; 1
Who, with some other of the lord's dependants,
Are gone with him toward Dover, where they boast
To have well-armed friends.

CORNWALL

Get horses for your mistress.

GONERIL

Farewell, sweet lord, and sister.

CORNWALL

Edmund, farewell.

Exeunt Goneril, Edmund, and Oswald.

Go seek the traitor Gloucester.

20

Pinion him like a thief, bring him before us.

Exeunt other Servants.

Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a court'sy to our wrath, which men
May blame but not control. Who's there? the traitor? 25

9 festinate] F¹ *festiuat* F²⁻⁴ *festinate* Q¹. ² *festuant* Furness, Cam, etc. *festinate* Ridley *festinant* 10, 11 Our . . . Gloucester.] Prose in Ff. Two lines in Q¹. ², ending *vs*, . . . Gloster, (Q² *vs*; . . . Gloucester.). Editors prose. 10 posts] Ff *Postes* or *Posts* Q¹ *post* Q² *poste* Furness, Cam, etc. *posts* Ridley *post* intelligent] From Ff. Q¹. ² *intelligence* Furness, Cam, etc. *intelligent* Ridley *intelligence* 11 *Enter Oswald.*] Ff *Enter Steward.* In Q¹. ² *Enter Steward.* after l. 12. Editors after l. 11 *Enter Oswald.* (Kittredge *Enter* [Oswald the] *Steward.*) Phelps, NCE *Enter Steward* [Oswald] 14-18 Some . . . friends.] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 15 *questrists*] From Ff. Q¹. ² *questrits* 16 *lord's dependants,*] F¹ *Lords, dependants,* Q¹. ² F²⁻⁴ *Lords dependants,* (Q¹. ² omit final comma). Furness, Delius, etc. *lord's dependants,* (Muir *Lord's*) Cam, Ridley *lords dependants,* 17 *toward*] Q¹. ² *towards* Furness, Cam, etc. *toward* Delius, Chambers, Ridley, Kittredge, Craig: A *towards* 20 *Exeunt . . . Oswald.*] Added by Dyce. Q¹. ² *Exit Gon. and Bast.* after l. 19. Ff *Exit.* after l. 19. Editors follow Dyce. 21 *Exeunt . . . Servants.*] Added by Capell, generally adopted. 22 *well*] Q¹. ² omit. Ridley omits. 24, 25 *Shall . . . blame*] Divided as in Ff. One line in Q¹. ². Editors divide as in F. 24 *court'sy*] Q¹. ² *curtesie* Ff *curt'sie* 25 *control.*] F¹. ² *comptroll.* F² *controll.* F⁴ *controul.* Q² *controule,*

Enter Servants, with Gloucester Prisoner.

REGAN

Ingrateful fox! 'tis he.

CORNWALL

Bind fast his corky arms.

GLOUCESTER

What means your Graces? Good my friends, consider

You are my guests: do me no foul play, friends.

CORNWALL

Bind him, I say.

Servants bind him.

REGAN

Hard, hard. O filthy traitor!

30

GLOUCESTER

Unmerciful lady as you are, I'm none.

CORNWALL

To this chair bind him. Villain, thou shalt find—

Regan plucks his beard.

GLOUCESTER

By the kind gods, 'tis most ignobly done

To pluck me by the beard.

REGAN

So white, and such a traitor!

GLOUCESTER

Naughty lady,

35

These hairs which thou dost ravish from my chin

Will quicken and accuse thee. I am your host.

With robbers' hands my hospitable favours

You should not ruffle thus. What will you do?

Q^a *controle*; Editors *control*. Who's] From Ff. Q¹ *whose* Q^a *who's* Enter . . . Prisoner.] Added by Capell. Q¹.^a Enter Gloster brought in by two or three. (Q^a Gloucester.) Ff Enter Gloucester, and Servants. Furness, Cam, Chambers, Kittredge, Alexander follow Q. Delius, Craig Re-enter Servants with Gloster. Phelps, NCE follow F. Craig: A, Muir Re-enter Servants with Gloucester prisoner. 27 corky]=withered; suggested by a passage in Harsnett, "an old corkie woman . . ." (Furness, 220). 28, 29 What . . . friends.] Divided as in Q¹.^a. Three lines in Ff, ending *Graces? . . . Ghosts: . . . Friends*. (F^a *Guests*;) Editors divide as in Q. 28 means] Q¹.^a F¹.^a *meanes* F^a *means* F^a *mean* Furness, NCE, Alexander, Muir *means* Cam, Delius, etc. *mean* 30 *Servants bind him*.] Added by Cam after Rowe, generally followed. Furness has footnote on Rowe. 31 I'm none.] From F^a.^a. F¹.^a *I'me none*. (F^a *Ime*) Q¹.^a *I am true*. Furness, Cam, etc. *I'm none*. Ridley *I am true*. Chambers, Kittredge *I am none*. 32] One line in Q¹.^a; two lines in Ff, ending *him, . . . finde*. Editors one line. find—] From Q¹.^a. Ff *finde*, or *find*. Editors *find*— 33, 34] Divided as in Ff; prose in Q¹.^a. Editors divide as in F. 35, 36 *Naughty . . . chin*] As in Ff. One line in Q¹.^a. Editors follow F. 38 *robbers'*] From

CORNWALL

Come, sir, what letters had you late from France?

40

REGAN

Be simple-answered, for we know the truth.

CORNWALL

And what confederacy have you with the traitors
Late footed in the kingdom?

REGAN

To whose hands you have sent the lunatic King:
Speak.

45

GLOUCESTER

I have a letter guessingly set down,
Which came from one that's of a neutral heart,
And not from one opposed.

CORNWALL

Cunning.

REGAN

And false.

CORNWALL

Where hast thou sent the King?

GLOUCESTER

To Dover.

REGAN

Wherefore to Dover? Wast thou not charged at peril—

50

CORNWALL

Wherefore to Dover? Let him answer that.

GLOUCESTER

I am tied to th' stake, and I must stand the course.

REGAN

Wherefore to Dover?

GLOUCESTER

Because I would not see thy cruel nails

Pluck out his poor old eyes, nor thy fierce sister

55

Theobald. Q¹. ^a Ff *robbers or Robbers* Cam, etc. *robbers'* Kittredge, NCE *robber's* 40 Come, sir,] Separate line in Ff. *Come . . . France?* one line in editors. 41 simple-answered,] From Hammer. Ff *simple answer'd*, Q¹. ^a *simple answerer*, Furness, Delius, etc. *simple-answer'd*, Cam, Chambers, Ridley *simple answerer*, 42, 43 And . . . kingdom?] Divided as in Rowe. Prose in Q¹. ^a Ff. Editors divide as in Rowe. 43 Late] Q^a *lately* 44, 45] Divided as in Capell. One line in Q¹. ^a; two lines in Ff, ending *hands . . . Speake*. Furness, Cam, etc. divided as in Capell. Muir divides as in F. 44 you have] Ff *You haue* Q¹ *you haue* Q^a *have you* Furness, Cam, etc. *have you* Ridley, NCE, Alexander *you have* Muir *You have* 44, 45 King: Speak.] From Ff. Q¹ *King speake?* Q^a *king, speak?* Furness, Cam, etc. *king? Speak*. Chambers *king? Speak!* Ridley *king; Speak!* NCE *king, Speak*. Alexander, Muir *King: Speak*. 50] Two lines in Ff, ending *Douer? . . . perill*. Editors one line. *peril—*] Q¹. ^a *perill—* Editors *peril—* 51 him] Ff *him* Q¹. ^a *him first* Furness, Delius, Craig, Chambers, Phelps, NCE, Craig: A, Muir *him* Cam, Ridley, Kittredge, Alexander *him first* 52] Two lines in Ff, ending *Stake . . . Course*. Editors one line. 53 Dover?] From Ff. Q¹. ^a *Douer sir?* Furness, Delius, etc.

In his anointed flesh rash boarish fangs.
 The sea, with such a storm as his bare head
 In hell-black night endured, would have buoyed up,
 And quenched the stelled fires.
 Yet, poor old heart, he help the heavens to rain.
 If wolves had at thy gate howled that dern time,
 Thou shouldst have said, 'Good porter, turn the key,'
 All cruels else subscribe. But I shall see

60

Dover? Cam, Ridley, Kittredge *Dover, sir?* 56 anointed] Ff *Annoynted* or *Anointed* Q¹ unc. Q² *aurynted* Q¹ c. *annoynted* (Greg: VKL, 28, 168, 180.) rash] Q¹. ² *rash* Ff *sticke* The transitive verb *rash* was used of the sidelong thrust of the wild boar's tusk; is a more powerful word than stick (which may be a sophistication); and is considered Shakespeare's word by Greg, Duthie, Muir. Onions describes the word as mainly Scottish, but it occurs with similar meanings in *Every Man out of his Humour* iv vi 82; *Faerie Queene*, Bk. iv, ch. 2, st. 17; in Warner's *Albion's England*, etc. Furness, Cam, etc. *stick* Ridley, Alexander, Muir *rash* 57 as his bare] From Ff. Q¹ unc. Q² *of his low'd* Q¹ c. *on his lowd* (Greg: VKL, 28, 168, 182.) Furness, Cam, etc. *as his bare* Ridley *as his low'd*, 58 hell-black night] Ff *Hell-blacke-night* Q¹. ² *hell blacke night* Editors *hell-black night* buoyed] Ff *buoy'd* Q¹ unc. *layd* Q² *laid* Q¹ & *bod* (Greg: VKL, 28, 169, 180.) Furness, Cam, etc. *buoy'd* Ridley *boil'd* 59, 60 And . . . heart,] Divided as in Ff. One line in Q¹. ² Editors divide as in F. 59 stelled] F¹⁻² *Stelled* Q¹ unc. Q² *steeled* Q¹ c. *stelled* F⁴ *Steeled* (Greg: VKL, 28, 169, 180.) Theobald derived *stelled* from *stella*; Schmidt associated with *stell*, to place or fix (as in Sonnet xxiv l. 1), from O.E. *stellan*. Muir suggests that Sh. had the secondary meaning of *starry* (or *stellar*) in mind: in fact, the question of multiple significance arises. Editors *stelled* (Chambers *stellēd*) 60 *holp*] From Ff. Q¹. ² *holpt* Furness, Cam, etc. *help* Ridley *holpt* rain.] From Ff. Q¹. ² *rage*, Furness, Cam, etc. *rain*. Ridley *rage*; 61 howled that dern] Ff *howl'd that sterne* Q¹. ² *heard that dearn* *derne* or *dearn* meant dark, dismal, dreary: see note to *Pericles*, Chorus iii, l. 15 where it recurs, our vol. i, p. 1116. Furness, Cam, etc. *howl'd that stern* Craig, Phelps, Alexander *howl'd that dern* Chambers *howled that dearn* Ridley *howl'd that derne* Craig: A, Muir *howl'd that dearn* 63 *cruels*] Controversy has been whether *cruels* means cruel creatures or cruel deeds, cruelties. Abbott, Cowden Clarke, Wright, NCE, Onions and others support the latter interpretation; and Delius, Schmidt, Furness, Case, Duthie, Muir and others the former. Use of adjs. as sbs. is common and Sh. has such forms (even in the plural, as Duthie and Muir note) such as *vulgars* (*Winter's Tale* ii i 94), *potents* (*K. John* ii i 358) and *resolutes* (*Hamlet* i i 98); and l. 1 of Sonnet 149, "Canst thou, O cruel! say . . ." has a similar use in the singular. To these we may add *A. and Cleopatra* i iv 38, 39, "To the ports The discontents repair." See next two notes. Editors *cruels* else] This too has caused difficulty. In *K. John* ii i 276, *else* in *Bastards*, and *else*. could mean, as Schmidt thought, "and such like"; or, as Moore Smith held, "otherwise"; or again "other kinds of people", "others". The same doubt arises here. We may understand "all cruel beings other than you"; or associate *else* with *subscribe*, and understand "subscribe otherwise". It appears to the present editor that *else* is here used adjectivally and qualifies *cruels* On such adjectival use, see Dr. Bradley's

The winged vengeance overtake such children.

CORNWALL

See 't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I'll set my foot.

65

GLOUCESTER

He that will think to live till he be old,
Give me some help! O cruel! O you gods!

REGAN

One side will mock another: th' other too.

CORNWALL

If you see vengeance—

FIRST SERVANT

Hold your hand, my lord.

70

I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.

REGAN

How now, you dog!

FIRST SERVANT

If you did wear a beard upon your chin,

note in NED, under *else* adv. A clear case is in *Hamlet* iv iii 22, "we fat all creatures else to fat us," where *creatures else*=other creatures. Editors *else* subscribe.] Ff *subscribe*: Q¹. ² *subscrib'd*, (Q¹ no comma). Abbott and Schmidt illustrated by *Troilus* iv v 105, 106, *Hector, in his blaze of wrath, subscribes to tender objects*"; i.e., Hector, his wrath assuaged, submits, or makes concession, to things of tender nature. Apart from phrases involving signing or writing, the general sense of *subscribe* as Sh. uses it is to *concede, yield, agree*. The meaning may be taken to be: "All other cruel beings would agree to give shelter from such a storm, even to wolves." Quotation marks in text are editorial: some editors extend them so as to quote '*Good . . . subscribe.*' The main idea is repeated in iv vii 36-38. Furness *subscribe*. Cam, Craig: A *subscribed*: Delius, Craig, Phelps, Ridley *subscrib'd*: Chambers *subscribed*: Kittredge *subscrib'd*. NCE *subscribe*; Alexander *subscribe*, Muir *subscribe*: 64 winged vengeance.] ?Nemesis. Cf. iv ii 46, 47. 66 these] Q¹. ² *those* Editors *these* Here Capell adds: Gloucester is held down in his Chair, while Cornwall plucks out one his Eyes, and stamps on it. Rowe made somewhat similar addition. To l. 68 Craig, Phelps add Gloucester's eye put out.; and Chambers adds One of Gloucester's eyes is put out. 67 old.] Q¹ *old* Q² *old*— Editors *old*, 68 help!] Q¹. ² *helpe*, F² *helpe*.— F²⁻⁴ *helpe*,— Furness, Delius, etc. *help!*— Cam, Craig, Phelps, Ridley, Craig: A, Muir *help!* you] Q¹. ² *ye* Furness, Cam, Chambers, NCE, Alexander, Muir *you* Delius, Craig, etc. *ye* 69 th' other too.] Ff *Th'other too*. Q¹. ² *tother to*. Furness, NCE, etc. *th'other too* (Kittredge *Th'*) Cam, Delius, Craig, Chambers, Phelps, Craig: A *the other too*. Ridley *t'other too*. 70 vengeance—] From Q¹. ². Ff *vengeance*. Editors *vengeance*— or *vengeance*,— FIRST SERVANT] Capell I. S. Q¹. ² *Servant*. Ff *Seru*. Editors prefix for First Servant. 71 you] Q¹ omits. Editors *you* 72, 73 But . . . hold.] Divided as in Ff. One line in Q¹. ². Editors divide as in F. 74, 75] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 74 FIRST SERVANT] Q² Ff *Seru*. Q¹ *Seru*. Editors prefix for First Servant.

I'd shake it on this quarrel. What do you mean?

75

CORNWALL

My villain!

Draw and fight.

FIRST SERVANT

Nay, then, come on, and take the chance of anger.

REGAN

Give me thy sword. A peasant stand up thus!

She takes a sword and runs at him behind.

FIRST SERVANT

O, I am slain! My lord, you have one eye left
To see some mischief on him. Oh!

80

He dies.

CORNWALL

Lest it see more, prevent it. Out, vile jelly!
Where is thy lustre now?

GLOUCESTER

All dark and comfortless. Where's my son Edmund?
Edmund, enkindle all the sparks of nature,
To quit this horrid act.

REGAN

Out, treacherous villain!

85

75 I'd] Q¹ *id'e* Q² *ide* Ff *I'd* or *Il'd* Delius, Craig, Phelps, NCE, Craig: A, Alexander, Muir *I'd* What . . . mean?] Furness, 226, thought these words proper to Cornwall, and Craig: A thought Shakespeare intended them for Cornwall or Regan. Kittredge, Muir allocate to Regan. 76 *Draw and fight.*] From Q¹. ². Ff omit. Furness, Cam, etc. They draw and fight. Delius Draws and runs at him. Craig, Chambers, Phelps Draws. Kittredge Draw & fight. 77 FIRST SERVANT] Q¹ Ff Seru. Q² Ser. Editors prefix for First Servant. Nay, then.] Ff *Nay then* Q¹. ² *Why then* Furness, Cam, etc. *Nay, then*, Ridley *Why, then*, anger.] Delius adds S.D. Draws. Cornwall is wounded. Craig Draws. They fight. Cornwall is wounded. Other editors: see note to l. 76. 78 REGAN] Johnson added [to another servant. *She . . . behind.*] From Q¹. ². Ff Kills him. Furness, Cam, etc. follow Q. Delius omits. Phelps Kills him. 79 FIRST SERVANT] Ff Ser. Q¹. ² Seruant. Editors prefix for First Servant. 79, 80 O, I . . . him. Oh!] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 79 slain! . . . have] Ff *slaine: my Lord, you haue* Q¹. ² *slaine my Lord, yet haue you* Furness, Cam, etc. *slain! My lord, you have* (some *slain.*) Ridley *slain, my lord; yet have you* 80 him.] Q¹. ² Ff *him*, or *him*. Dyce read *them* ('em conj. in 1st edn.). Editors *him*. *He dies.*] From Q². Q¹ Ff omit. Editors *Dies. or He dies*. Phelps omits. 82] Rowe adds: Treads out the other Eye. Capell: Dashing Gloster's other Eye to the Ground. Chambers The other eye is put out. 83] Two lines in Ff, ending *comfortlesse?* . . . Edmund? Editors one line. 84, 85 Edmund . . . act.] Divided as in Ff; prose in Q¹. ². Editors divide as in F. 84 *enkindle*] From Ff. Q¹. ² *vnbridle* Editors *enkindle* 85-88 Out . . . thee.] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 85 *treacherous*]

Thou call'st on him that hates thee. It was he
That made the overture of thy treasons to us,
Who is too good to pity thee.

GLOUCESTER

O my follies! Then Edgar was abused.
Kind gods, forgive me that, and prosper him!

90

REGAN

Go thrust him out at gates, and let him smell
His way to Dover. (*Exit Servant with Gloucester.*) How is't, my
lord? How look you?

CORNWALL

I have received a hurt. Follow me, lady.
Turn out that eyeless villain. Throw this slave
Upon the dunghill. Regan, I bleed apace.
Untimely comes this hurt. Give me your arm.

95

Exit Cornwall, led by Regan.

SECOND SERVANT

I'll never care what wickedness I do,
If this man come to good.

THIRD SERVANT

If she live long,
And in the end meet the old course of death,
Women will all turn monsters.

100

SECOND SERVANT

Let's follow the old Earl and get the Bedlam
To lead him where he would. His roguish madness
Allows itself to anything.

From Ff. Q¹.^a omit. Ridley omits. 91, 92 Go . . . you?] Divided as in Capell. Ff end in *smell . . . Douer. . . you?* Q¹.^a prose. Editors divide as in Capell. 92 *Exit . . . Gloucester.*] Ff *Exit with Gloucester.* Q¹.^a omit. Furness, Cam, etc. Exit one with Gloucester. Delius Exit Cornwall led by Regan;—Servants unbind Gloucester, and lead him out. after l. 96. Alexander Gloucester led out. Chambers at l. 96: Exeunt Cornwall and Regan, and one with Gloucester. 94-96] Divided as in Ff. In Q¹.^a lines end in *vpon . . . vntimely . . . arme.* Editors divide as in F. 96 *Exit . . . Regan.*] Added by Theobald. Ff Exeunt. Q¹.^a Exit. Editors follow Theobald. For Delius, Chambers see note to l. 92. 97-105 SECOND SERVANT . . . him!] From Q¹.^a. Ff omit. Editors admit. 97 SECOND SERVANT] Capell 2.S. Q¹.^a Seruant. Editors prefix for Second Servant. 98 THIRD SERVANT] Capell 3.S. Q¹.^a 2. Seruant. Editors prefix for Third Servant. 98-100 If . . . monsters.] Divided as in Theobald. Prose in Q¹.^a. Editors divide as in Theobald. 101 SECOND SERVANT] Capell 2. S. Q¹.^a I Ser. Editors prefix for Second Servant. Bedlam]=Edgar. Q¹ *bedlom* Q^a *bedlam* Kittredge *bedlam* 102 roguish] Q¹ unc. Q^a *rogish* Q¹ c. omits. (Greg: VKL, 28, 169, 183.)

THIRD SERVANT

Go thou. I'll fetch some flax and whites of eggs
To apply to his bleeding face. Now, heaven help him!

105

Exeunt severally.

ACT IV

SCENE I. THE HEATH.

Enter Edgar (Poor Tom).

EDGAR (POOR TOM)

Yet better thus, and known to be contemned,
Than still contemned and flattered. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear.
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace!
The wretch that thou hast blown unto the worst
Owes nothing to thy blasts. But who comes here?

104 THIRD SERVANT] Capell 3.S. Q¹. ^a 2 Ser. Editors prefix for Third Servant. 104, 105] Divided as in Theobald. Prose in Q¹. ^a Editors divide as in Theobald. 104 whites of eggs] Sir St Clair Thomson writes that this was a frequent application of surgeons of the period. (Thomson, 279.) *Exeunt severally.*] From Theobald. Q¹. ^a Exit. Furness, Cam, etc. follow Theobald. Chambers, Kittredge, Alexander *Exeunt.* ACT IV SCENE I.] Ff Actus Quartus. Scena Prima. Q¹. ^a omit. THE HEATH.] Added by Capell. (Adams: The Platform.) *Enter Edgar.*] From Q¹. ^a Ff. The speech-prefixes in this Sc. in F¹ are: Edg.; Oldm., Old.; Glou. In Q¹: Edg.; Old man; Glost. 2 flattered. . . worst,] Ff *flatter'd, to be worst:* Q¹. ^a *flattered to be worst,* Furness, Cam, Delius, Craig, Chambers, Phelps, Kittredge, Craig: A, Alexander *flatter'd. To be worst,* Ridley *flatter'd to be worst;* NCE, Muir *flatter'd, to be worst.* 4 *esperance,*] From Ff. Q¹. ^a *experience,* Editors *esperance,* 6 The . . . laughter.] Things at the worst revert to happiness. 6-9 Welcome, . . . blasts.] From Ff. Q¹. ^a omit. Editors admit. 8, 9 The wretch . . . blasts.] Hudson: "They have done their worst upon him, and so absolved him from all obligations of gratitude." Kittredge: "The figure is from the relation of creditor and debtor: when a man's debts are paid, he fears no creditor." 9, 10 Owes . . . world!] Divided as in Capell. Three lines in Ff, ending *blasts*. . . led? . . . world! Editors divide as in Capell. 9 But . . . here?] From Ff. Q¹. ^a *Who's here,* Furness, etc. as F. Ridley *But who comes here? Who's here* 9 *Enter . . . Man.*] Q¹. ^a Enter Glost. led by an old man. after l. 12. (Q² Gloster). Ff Enter Gloucester, and an Oldman. after *blasts*. (F³. ^a Gloster . . . old man.) Furness, Cam, etc. after *here?* and Kittredge, NCE, Alexander after *blasts*. Enter Gloucester, led by an Old Man.

Enter Gloucester, led by an Old Man.

My father, poorly led? World, world, O world! 10
But that thy strange mutations make us hate thee,
Life would not yield to age.

OLD MAN O, my good lord,
I have been your tenant, and your father's tenant,
These fourscore years.

GLOUCESTER
Away, get thee away. Good friend, be gone. 15
Thy comforts can do me no good at all;
Thee they may hurt.

OLD MAN
You cannot see your way.

GLOUCESTER
I have no way and therefore want no eyes: 20
I stumbled when I saw. Full oft 'tis seen,

10 poorly led?] From Ff. Q¹ unc. *poorlie*, *leed*, Q¹ c. *parti,eyd*, Q^a *poorely led*, (Greg: VKL, 28, 147, 169, 181.) Editors *poorly led?* (or *led!*) Greg finds the F reading feeble and thinks it cannot be correct. The fact that the corrector changed Q¹'s first reading *poorlie*, *leed*, means probably that the MS. copy was illegible. Q² made the best of it in reading *poorely led*. If F's copy was Q¹ corrected, he possibly consulted Q²; and if Q¹ uncorrected, he did what Q² had done in printing *poorely led*? It may be that *leed* was a misreading of MS. *clad* or *'rayd* (Gloucester's clothes showing signs of wear and tear) and that we have here a phrase from *Arcadia* (cf. Muir, TLS, 3 June, 1949): "There they perceived an aged man, and a young, scarcely come to the age of a man, both *poorely arrayed*, extremely weather-beaten; the old man blinde, . . ." 11 strange mutations] The passage apparently means that but for the world's hateful vicissitudes, life would not in old age submit to death. Flatter in his German translation adopted a different idea: *strange mutations* refer, he thinks, to transformations at or after death, and he refers to *Measure for Measure* iii i 118 and *Hamlet* v i 223; but Muir draws attention to a somewhat similar passage in Montaigne, Bk. I, ch. xix entitled *That to philosophie, is to learne how to die*. It reads: "Consider we by the ordinary mutations, and daily declinations which we suffer, how Nature deprives us of the sight of our losse and empairing;" (Everyman edn., i, pp. 84, 85.) 11 hate] Theobald wait Sewel conj. *bate* Editors *hate* Walker: TP, 54, considers that *hold* would be in accordance with general textual evidence and would provide better sense. 12-14 O, . . . years.] Divided as in Johnson. Prose in Q¹. ². Two lines in Ff, ending *your Tenant, . . . yeares*. Furness, Craig, Chambers, Phelps, Kittredge, Craig: A, Muir divide as in Johnson. Prose in Cam, Delius, Ridley, NCE, Alexander. Flatter, 83, stating that F prints these lines in prose (which is not the case) would prefer to give O, . . . lord, a separate line. 14 These . . . years.] From Ff. Q¹. ² *this forescore*—(Q^a *fourescore*—) Furness, etc. follow F. Ridley *this four-score* . . . 18 You] Ff You Q¹. ² *Alack str, you* Furness, Delius, etc. You Cam, Chambers, Ridley *Alack, str, you*

**Our means secure us, and our mere defects
Prove our commodities. Oh, dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I 'd say I had eyes again!**

OLD MAN **How now! Who's there?** **25**

EDGAR (POOR TOM) (*aside*)
O gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was.

OLD MAN 'Tis poor mad Tom.

EDGAR (POOR TOM) (*aside*)
And worse I may be yet. The worst is not
So long as we can say 'This is the worst.'

OLD MAN
Fellow, where goest?

GLOUCESTER Is it a beggarman? 30

OLD MAN
Madman and beggar too.

GLOUCESTER
 He has some reason, else he could not beg.
 I' th' last night's storm I such a fellow saw,
 Which made me think a man a worm. My son
 Came then into my mind, and yet my mind
 Was then scarce friends with him. I have heard more since.
 As flies to wanton boys are we to th' gods:
 They kill us for their sport.

21 means secure] Much difference in interpretation and various proposed emendations: for *means* Johnson, followed by Walker, conj. *mains*; Singer *needs*; for *secure* Theobald conj. *ensnare*, Johnson *seduce*, Brae *recuse*. Pope, followed by Johnson, Capell, Malone, etc. read *mean secures*; Hunter *meanness succours* and *mains secure* Rankin, 1841, first proposed the widely accepted sense: "Our abilities and powers make us rash and unwary." Kittredge explains *secure* as make careless or over-confident. Bradley interprets *Our . . . us*, as "Our advantages give us a blind confidence in our security." *means* is perhaps better understood as resources, and *secure* as over-secure. Editors *means secure* 22 commodities.] = advantages. Oh,] Ff Oh Q¹.^a *ah* Furness Oh, Cam, Chambers, Ridley *Ah*, Delius, Craig, Phelps, Craig: A *Ah*! Kittredge *Ah* NCE, Alexander O Muir *Oh*! 25 I'd] Ff I'd Q¹.^a *Ide* Furness, Cam, Chambers, Ridley, Kittredge I'd Delius, Craig, etc. I'd Who's] Q¹ *whose* 26, 28, 38, 53, 55] *asides* added by Johnson, generally adopted. 27 e'er] Q¹.^a Ff *ere* Editors e'er 29 So] Q¹.^a *As* Furness, Cam, etc. *So* Ridley *As* 'This . . . worst.'] Quotation marks are editorial additions. 32 He] Q¹ A Furness, Cam, etc. *He* Ridley A 33 I' th'] Q¹.^a *In the* Editors as for m iv 44 36] One line in Q¹.^a; two in Ff, ending *him. . . since*: Editors one line. 37 to wanton] From F¹.^a. F³.^a *'to th' wanton* Q¹ are *toth' wanton* Q¹ are *to th' wanton* Furness, Cam, etc. to *wanton* Ridley are *to the wanton* 38 kill] Q¹ *kill* Q² *bit* Editors *kill* 38-40 How . . . master!] Divided as in Ff.

EDGAR (POOR TOM) (*aside*) How should this be?

Bad is the trade that must play fool to sorrow,
Ang'ring itself and others.—Bless thee, master!

40

GLOUCESTER

Is that the naked fellow?

OLD MAN

Ay, my lord.

GLOUCESTER

Then, prithee, get thee away. If for my sake
Thou wilt o'ertake us hence a mile or twain
I' th' way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I'll entreat to lead me.

45

OLD MAN

Alack, sir, he is mad.

GLOUCESTER

'Tis the times' plague when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure.
Above the rest, be gone.

OLD MAN

I'll bring him the best 'parel that I have,
Come on 't what will.

50

Exit.

GLOUCESTER

Sirrah, naked fellow,—

EDGAR (POOR TOM)

Poor Tom's a-cold. (*Aside*) I cannot daub it further.

GLOUCESTER

Come hither, fellow.

EDGAR (POOR TOM) (*aside*)

And yet I must.—Bless thy sweet eyes, they bleed.

55

GLOUCESTER

Know'st thou the way to Dover?

Prose in Q¹.². Editors divide as in F. 39 play fool to] From F¹. F² play to foole F³.⁴ play the fool to Q¹.² play the foole to Furness, Cam, etc. play fool to Ridley, Muir play the fool to 42 Then . . . away.] Q¹.² Then prethee get thee gon, (Q² gone,) Ff Get thee away: Furness, Cam, etc. Then, prithee, get thee gone. (Cam, Ridley gone:) (Chambers gone!) NCE, Alexander, Muir Then, prithee, get thee away. Delius Get thee away. 43 hence] Q¹.² here Editors hence 44 toward] Q².³ 46 Which] Ff Which Q¹.² Who Furness, Delius, etc. Which Cam, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A Who 47] Two lines in Ff, ending plague, . . . blinde: Editors one line. 50 'parel] Q¹.² F¹⁻³ parrell or Parrell F⁴ Parell Editors 'parel 51 *Exit.*] Q¹.² omit. 52 fellow,—] Q¹.² Ff fellow. Capell's dash. Cam, Delius, etc. fellow,— or fellow— Furness fellow. Chambers, Alexander fellow! 53 a-cold.] From Rowe. Q¹.² Ff a cold. (Q¹.² cold,) Furness, Cam, etc. a-cold. Kittredge acold. daub] Q¹.² dance (Onions: daub=to cover with a specious exterior, dissemble.) Editors daub further.] Q¹.² farther. Furness, Cam, etc. further. Ridley farther. 55] Two lines in Ff, ending must: . . . bleede. Editors one line.

EDGAR (POOR TOM) Both stile and gate, horseway and footpath.

Poor Tom hath been scared out of his good wits. Bless thee,
good man's son, from the foul fiend! Five fiends have been in
poor Tom at once; of lust, as Obidicut; Hobbididence, prince
of dumbness; Mahu, of stealing; Modo, of murder; Flibberti- 60
gibbet, of mopping and mowing; who since possesses chamber-
maids and waiting-women. So, bless thee, master!

GLOUCESTER

Here, take this purse, thou whom the heavens' plagues
Have humbled to all strokes. That I am wretched 65
Makes thee the happier. Heavens, deal so still!
Let the superfluous and lust-dieted man,
That slaves your ordinance, that will not see
Because he does not feel, feel your power quickly;
So distribution should undo excess 70
And each man have enough. Dost thou know Dover?

EDGAR (POOR TOM)

Ay, master.

And . . . must.] Q¹.² omit. Editors admit. 57-59 Both . . . fiend!] Prose in Ff; three lines in Q¹.², ending *-path, . . . wits, . . . fiend*, Prose in Furness, Cam, etc. Ridley ends lines in *foot-path. . . wits. . . fiend!* 57 horseway]= road for horse-traffic, highway. 58 scared] Q¹.² *scar'd* F¹.² *scarr'd* F³.⁴ *scar'd* Editors *scared* or *scar'd* 58, 59 thee, . . . son,] Ff *thee good mans sonne*, (F⁴ *Son*,) Q¹.² *the good man* Furness, Cam, etc. *thee, good man's son*, Ridley *thee, good man*, 59-63 Five . . . master!] Prose in Pope. Ff omit. Five lines in Q¹, ending *once, . . . dumbnes, . . . Stiberdigebit of . . . chambermaids . . . maister*. Q² end in *once, . . . dumbnesse, . . . Mobing, . . . chambermaids . . . master*. Editors prose. 60 of . . . Obidicut;] Walker suggested *as Obidicut, of lust*; and Muir so reads. Obidicut;] Corruption of Harsnett's Hoberdicut, quoted by Muir, 255. Furness, Cam, etc. *Obidicut*; Ridley *Haberdicat*; Hobbididence,] Identical with Hoppedance: see iii vi 30. Furness, Cam, Chambers, Kittredge, NCE, Alexander *Hobbididence*, Delius, Craig, Phelps *Hobbididence*, Ridley, Craig: A, Muir *Hoberdidence*, 61 Mahu, . . . Modo,] See iii iv 134, 135. Furness, Cam, etc. *Mahu, . . . Modo*, Ridley *Maho, . . . Modu*, 61, 62 Flibbertigibbet,] Q¹.² Stiberdigebit See iii iv 109. Furness *Stiberdigebit*, Cam, Delius, etc. *Flibbertigibbet*, Ridley *Fliberdigibbet*, 62 mopping and mowing;] Q¹.² *Mobing, And Mohing* Inspired by Harsnett, *mow, and mop like an Ape*, quoted by Muir, p. 256. Editors *mopping and mowing*, (=grimacing.) (some *mowing*;) 64 thou] F¹ yⁿ 64-66] Divided as in Ff. In Q¹.² lines end in *plagues. . . thee . . . still*, Editors divide as in F. 68 slaves] Ff *slaues* Q¹.² *stands* Hanmer, Singer, etc. *braves* Kellner contests *slaves* and proposes *flouts*; but whereas *slaues* could easily be misread as *stands* (*d* and *e* confusion was common), *flouts* could less readily be so corrupted. *slaves* is aphetic form of *enslaves*. The passage refers to him who treats the laws of heaven as mere subsidiary principles, to be respected or violated as he pleases. Furness, Cam, etc. *slaves* Ridley *stands* 69 does] Ff *do's* Q¹ *does* Q² *doth* Furness, Ridley, etc. *does*. Cam, Delius, Craig, Chambers, Phelps, Craig: A *doth* 70 undo] From Ff. Q¹.² *vnder* Editors *undo*

GLOUCESTER

There is a cliff whose high and bending head
 Looks fearfully in the confined deep:
 Bring me but to the very brim of it,
 And I'll repair the misery thou dost bear
 With something rich about me. From that place
 I shall no leading need.

75

EDGAR (POOR TOM) Give me thy arm.

Poor Tom shall lead thee. A 4

Exeunt.

SCENE II. BEFORE THE DUKE OF ALBANY'S PALACE.

Enter Goneril and Edmund.

GONERIL

Welcome, my lord. I marvel our mild husband
 Not met us on the way.

Enter Oswald.

Now, where's your master?

OSWALD

Madam, within; but never man so changed.
 I told him of the army that was landed:
 He smiled at it. I told him you were coming:
 His answer was, 'The worse.' Of Gloucester's treachery
 And of the loyal service of his son
 When I informed him, then he called me sot
 And told me I had turned the wrong side out.
 What most he should dislike seems pleasant to him;
 What like, offensive.

10

GONERIL (to Edmund) Then shall you go no further.

74 fearfully] From Ff. Q¹.² *firmely* Editors *fearfully* 77, 78 With . . . need.] Divided as in Ff. Q¹.² end in *me, . . . need.* Editors divide as in F. 78 I shall] Q² *shall I* 78, 79 Give . . . thee.] Divided as in Ff. One line in Q¹.² Editors divide as in F. 79 *Exeunt.*] Q¹.² omit. SCENE II.] Ff *Scena Secunda.* Q¹.² omit. BEFORE . . . PALACE.] Added by Ed. after Capell. (Adams: The Study.) *Enter . . . Edmund.*] Q¹.² *Enter Gonerill and Bastard.* Ff *Enter Gonerill, Bastard, and Steward.* The speech-prefixes in this Sc. in F¹ are: Gon.; Stew.; Bast.; Alb.; Mes. In Q¹: Gon.; Stew.; Bast.; Alb.; Gent., Gen. 2 *Enter Oswald.*] Q¹.² *Enter Steward.* after *master?* Ff omit. See note above. 3-11 *Madam, . . . offensive.*] Divided as in Ff. Prose in Q¹.². Editors divide as in F. 10 *most . . . dislike*] From Ff. Q¹.² *hee should most desire* Editors follow F. 11 (*to Edmund*) Added by Hamner. generally adopted.

It is the cowish terror of his spirit
 That dares not undertake. He'll not feel wrongs,
 Which tie him to an answer. Our wishes on the way
 May prove effects. Back, Edmund, to my brother: 15
 Hasten his musters and conduct his pow'rs.
 I must change arms at home and give the distaff
 Into my husband's hands. This trusty servant
 Shall pass between us. Ere long you are like to hear,
 If you dare venture in your own behalf, 20
 A mistress's command. Wear this. Spare speech.

Giving a favour.

Decline your head: this kiss, if it durst speak,
 Would stretch thy spirits up into the air.
 Conceive, and fare thee well.

EDMUND

Yours in the ranks of death.

GONERIL

My most dear Gloucester! 25

Exit Edmund.

O, the difference of man and man!
 To thee a woman's services are due.

12-14 and 17, 18] Budd illustrates these passages by Chaucer's *Monkes Tale* Prologue, ll. 3099-3102:

*"Allas!" she seith, "that ever I was shape
 To wedde a milksop or a coward ape,
 That wol be overlad with every wight!
 Thou darst nat stonden by thy wywes right!"*

12 cowish]=cowardly. Wright conj. *currish* But see preceding note which helps to confirm *cowish* terror] From Ff. Q¹ unc. Q^a *curre* Q¹ c. *terror* (Greg: VKL, 28, 170, 180.) Editors *terror* 15 Edmund.] Q¹ Edgar Editors *Edmund*, 17 arms] Q¹.^a *armes* Ff *names* Editors *arms* 20 venture] Q^a *venter* 21 command.] From Ff. Q¹ unc. Q^a *coward*, Q¹ c. *command*, (Greg: VKL, 15, 28, 170, 180.) Editors *command*. this. Spare] Ff *this*; *spare* Q¹ unc. Q^a *this spare* Q¹ c. *this, spare* (Greg: VKL, 15, 28, 170, 180.) Furness, Cam, etc. *this*; *spare* Kittredge *this*. *Spare Giving a favour.*] Added by Johnson. Hamner added Gives him a ring. Furness records in footnote. Cam, Delius, etc. adopt or adapt Johnson's S.D. NCE omits. 24 fare thee well.] From Ff. Q¹ *far you well*. Q^a *faryewell*. Editors follow F. 25 EDMUND] Q¹.^a Ff Bast. Editors Edm. dear] From Ff. Q¹ unc. *deere* Q¹ c. *deer* Q^a *deare* (Greg: VKL, 15, 16, 30, 151.) *Exit Edmund.*] In F¹.^a after *death*. Exit. Q¹.^a omit. Furness, Cam, etc. place after *Gloucester!*; Kittredge, NCE after *death*. Phelps after *death*. Exit. 26 O, . . . man!] Ff *Oh*, . . . *man*, and *man*, Q¹.^a omit, and print *My . . . Gloster and to . . . due*, in one line. Editors admit *O, . . . man!* (Furness *Oh*, Craig, Phelps, Craig: A *O!* Muir *Oh!*) 27 a] Ff a

My fool usurps my body.

OSWALD

Madam, here comes my lord. *Exit*

Enter Albany.

GONERIL

I have been worth the whistle.

ALBANY

O Goneril!

You are not worth the dust which the rude wind

30

Blows in your face. I fear your disposition.

That nature which contemns it origin

Cannot be bordered certain in itself:

She that herself will sliver and disbranch

From her material sap perforce must wither

35

And come to deadly use.

GONERIL

No more: the text is foolish.

ALBANY

Wisdom and goodness to the vile seem vile.

Filths savour but themselves. What have you done?

Tigers, not daughters, what have you performed?

40

A father, and a gracious aged man,

Whose reverence even the head-lugged bear would lick,

Most barbarous, most degenerate! have you madded.

Could my good brother suffer you to do it?

A man, a prince, by him so benefited!

45

If that the heavens do not their visible spirits

Q¹ unc. Q² omit. Q¹ c. a (Greg: VKL, 30, 170, 180.) Editors a 28 My fool]
From Ff. Q¹ unc. Q² *My foote* Q¹ c. *A foole* (Greg: VKL, 30, 147, 152, 170,
180, 182.) Furness, Cam, etc. *My fool* Ridley *A fool* body.] From Ff.
Q¹ unc. *body*. Q¹ c. *bed*. Q² *head*. (Greg: VKL, 30, 147, 152, 170, 181.)
Furness, Cam, etc. *body*. Craig, Phelps, Ridley *bed*. (Walker: TP, 57,
prefers Q¹ c.'s *A foole vsurps my bed*, as more forceful.) *Exit*.] Q¹ ^a Exit
Steward. Ff omit. Editors *Exit*. *Enter Albany*.] From Ff. Q¹ omits. Q²
Enter the Duke of Albeney. Furness, Cam, etc. follow F. NCE follows Q².
29 worth the whistle.] Proverbial phrase: see Tilley: [D, 488, W, 311.
whistle.] From Q² Ff. Q¹ unc. *whistle*. Q¹ c. *whistling*. (Greg: VKL, 30, 172,
181-183.) Editors *whistle* (Walker: TP, 57, thinks *whistling*. preferable, as
the F collator was below his standard of accuracy in this scene.) 29, 30 O
... wind] Divided as in Ff. One line in Q¹ ^a. Editors divide as in F. 30 rude]
Q² omits. 31-50 I fear ... deep.] From Q¹ ^a. Ff omit. Editors admit.
32 it] Q¹ unc. Q² *it* Q¹ c. *ith* (Greg: VKL, 30, 172, 183.) Furness, Cam,
Chambers, Kittredge, Craig: A, Alexander, Muir *it* Delius, Craig, Phelps,
Ridley, NCE *its* 34 sliver]=wrench off. 42 even] Q² omits. Cam, Kittredge,
etc. *even*. Furness *e'en* Delius, Craig, Phelps, Craig: A omit. head-lugged]
led by a chain round its neck. 45 benefited!] Q¹ unc. Q² *beneflicted*, Q¹ c.
benifited. (Greg: VKL, 30, 173, 182.) Editors *benefited*!

Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep.

GONERIL Milk-livered man! 50
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not know'st
Fools do those villains pity who are punished
Ere they have done their mischief. Where's thy drum? 55
France spreads his banners in our noiseless land,
With pluméd helm thy state begins to threat,
Whilst thou, a moral fool, sits still and cries

47, 48 Send . . . come,] Arranged as in Malone. One line in Q¹.². Editors arrange as in Malone. 47 these] Q¹ unc. Q² *the* Q¹ c. *this* (Greg: VKL, 30, 173, 183, 184.) Greg supposes that Q¹'s corrector wrote *thes* and Duthie so reads. Editors *these* 49, 50 Humanity . . . deep.] Divided as in Pope; one line in Q¹.². Editors divide as in Pope. 49 Humanity . . . itself.] Q¹ unc. *Humanly . . . it selfe* Q¹ c. *Humanity . . . it self* Q³ *Humanly . . . selfe*, (Greg: VKL, 15, 16, 30, 151 (misprinted 32^a for 39^a), 173, 182.) Editors *Humanity must perforce prey on itself*, 49, 50 Humanity . . . deep.] F. P. Wilson shows in *Sh. Survey*, 3, p. 20, that the same idea occurs in *Pride of Life*, a Morality, in Poynt (1556), and much earlier. It is repeated in *Pericles* ii i 28-31; *Troilus* i iii 121-24; *Coriolanus* i i 190-192 and *Sir Thomas More*: see our vol. ii, 1273. 51 bear'st] Q¹.² *bearest* Editors *bear'st* except Chambers *bearest* 52, 53 Who . . . honour] Divided as in Ff. One line in Q¹.². Editors divide as in F. 52 eye discerning] From Rowe. F¹ *eye-discerning* F²⁻⁴ *Eye-discerning* Q¹.² *eye deseruing* (Q³ *eie*) Editors *eye discerning* 53-59 that . . . so?] Divided as in Theobald. Ff omit. Q¹ ends first three lines in *pitty . . . mischiefe, . . . land*, Q³ ends in *pity . . . mischiefe, . . . noiselesse* Editors divide as in Theobald. 53, 54 know'st Fools do] Q¹ unc. *know'st fools, do* Q¹ c. *know'st, fools do* Q³ *know'st foales, do* (Greg: VKL, 30, 173, 183.) Chambers *knowest Fools do* 54 those] Q³ *these* 56 noiseless] Q¹ unc. *noystles* Q¹ c. *noyseles* Q³ *noiselesse* (Greg: VKL, 30, 174, 182.) Editors *noiseless* (*noiseless* referring to Albany's unbeaten drum of war.) 57 thy . . . threat,] From Jennens. Q¹ unc. *thy slayer begin threats* Q¹ c. *thy state begins thereat* Q³ *thy slaiet begins threats*, (Greg: VKL, 14, 30, 174, 182-184.) Greg supposed the line to have run *With pluméd helme his state begins the reat*, . . . but what may be concealed in the last four letters he thought an enigma. It may be, however, that the reading *thereat* is correct and that *thy slayer* (or *thy state*) is corrupt. Duthie reads *With pluméd helmes, his state begins thereat*, Walker: TP, 52, remarks that Jennens's emendation satisfies the textual conditions. Theobald, Johnson, etc. read *thy slayer begins his threats*; based on Q³, which is inferior to Jennens's reading and, which, as Muir remarks, Shakespeare is unlikely to have written. Furness, Cam, Chambers, Ridley, Kittredge, NCE, Alexander, Muir *thy state begins to threat*, (Chambers, NCE *threat*;) Delius, Craig, Phelps, Craig: A *thy slayer begins threats*; In our reading the subject of *threat* is *France*, and *state* is the object. 58 Whilst] Q¹ unc. *Whil's* Q¹ c.

'Alack, why does he so?'

ALBANY See thyself, devil!

Proper deformity shows not in the fiend
So horrid as in woman.

60

GONERIL O vain fool!

ALBANY

Thou changéd and self-covered thing, for shame,
Be-monster not thy feature. Were't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones. Howe'er thou art a fiend,
A woman's shape doth shield thee.

65

GONERIL

Marry, your manhood! Mew!

Enter a Messenger.

ALBANY

What news?

Whil'st Q^a *Whiles* (Greg: VKL, 30, 174, 183, 186.) Furness, Delius, Craig, Phelps, Ridley *Whilst* Cam, Chambers, Kittredge, NCE *Whiles* Alexander, Muir *Whil'st* sits . . . cries] From Q¹.^a Theobald *sit'st* . . . cry'st Collier. *sit'st* . . . criest Furness, Cam, etc. *sit'st* . . . criest (Delius, Craig, Phelps, Craig: A *sitt'st*) Chambers *sittest* . . . criest. Ridley, Alexander, Muir *sits* . . . eries NCE *sits* . . . criest 59] Quotation marks added by some editors. 59-61 See . . . woman.] Divided as in Ff. Prose in Q¹.^a Editors divide as in Ff. 60 deformity] Q^a *deformiry* shows] Ff *seemes* Q¹ unc. Q^a *seemes* Q¹ c. *shewes* (Greg: VKL, 30, 147, 174, 181, 185.) Furness, Cam, etc. *seems* Alexander, Muir *shows* Duthie *shewes* 61 horrid] From Q^a Ff. Q¹ unc. *horid* Q¹ c. *horrid* (Greg: VKL, 16, 30, 175, 180.) 62-69 ALBANY Thou . . . news?] From Q¹.^a Ff omit. Editors admit. 62 self-covered] Q¹.^a *self-couerd* Johnson explained as "thou that hast *disguised* nature by wickedness": Onions as "having the real self concealed." Malone thought Albany referred to Goneril's appearance of a fiend: and others agreed. Schmidt supposed that Goneril, by changing countenance, betrayed her wickedness. Theobald read *self-converted*; Collier proposed *self-governed* or *self-lower'd*; Bullock *self-covert*. 65 dislocate] Q¹.^a *dislecate* 66 Howe'er] Q¹.^a *how ere* 68 manhood! Mew!] Q¹ unc. *manhood now*— Q¹ c. *manhood mew*— Q^a *man-hood now*— (Greg: VKL, 30, 175, 182.)— Furness *manhood now*— Cam *manhood! mew!* Delius *manhood now!*— Ridley *manhood mew.* . . . Kittredge *manhood mew!* Craig, Phelps, NCE *manhood.*— *Mew!* Craig: A, Alexander, Muir *manhood*—*mew!* Chambers *manhood! Mew!* *Mew!* is a derisive interjection, as Daniel thought, not the imperative of the verb to mew (confine). Cf. Field's *Amends for Ladies* (II i), *Unctivilly, mew!* Day's *Ile of Guls*, Prol. *The rest . . . cry 'Mew!' by Jesus, vilde!* etc. See NED, *Mew*, *Int.* *Enter a Messenger.*] In Ff after *Foole*. l. 61. In Q¹.^a *Enter a Gentleman.* after l. 68. Editors place after l. 68, following Q^a F. (Kittredge *Enter a Gentleman*) 69 ALBANY] Q¹ unc. *Alb.* (I in roman) Q¹ c.

MESSENGER

O, my good lord, the Duke of Cornwall's dead,
Slain by his servant, going to put out
The other eye of Gloucester. 70

ALBANY

Gloucester's eyes!

MESSENGER

A servant that he bred, thrilled with remorse,
Opposed against the act, bending his sword
To his great master; who, thereat enraged, 75
Flew on him and amongst them felled him dead,
But not without that harmful stroke which since
Hath plucked him after.

ALBANY

This shows you are above,
You justicers, that these our nether crimes
So speedily can venge. But, O poor Gloucester!
Lost he his other eye? 80

MESSENGER

Both, both, my lord.
This letter, madam, craves a speedy answer:
'Tis from your sister.

GONERIL (*aside*)

One way I like this well;
But being widow, and my Gloucester with her,
May all the building in my fancy pluck 85
Upon my hateful life. Another way,
The news is not so tart.—I'll read, and answer. *Exit.*

ALBANY

Where was his son when they did take his eyes?

Q^a Alb. (Greg: VKL, 16, 30, 175, 182.) 70 etc. MESSENGER] Q¹.^a Gent. 70-72 O, . . . Gloucester.] Divided as in Ff. Prose in Q¹.^a. Editors divide as in F. 73 thrilled] From Ff. Q¹.^a *thrild* Editors *thrill'd* (= agitated) remorse,]=compassion. 75 thereat enraged] F¹ *threat-enrag'd* 77, 78 which . . . after.] One line in Q^a. 78-81 This . . . eye?] Divided as in Ff. Three lines in Q¹.^a, ending *Iustisers*, . . . venge. . . eye. (Q^a *Iustices*.) Editors divide as in F. 78, 79 above, You justicers,] Ff *above You Iustices*, Q¹ unc. Q^a *above your Iustices*, Q¹ c. *above you Iustisers*, (Greg: VKL, 30, 147, 175, 180, 181.) Editors *above*, *You justicers*, Duthie *above You Iustisers*, 79 nether] Q^a F¹ *neather* 81-83 Both . . . sister.] Divided as in Ff. Two lines in Q¹, ending *answer* . . . sister. Q^a *speedy* . . . sister. Editors divide as in F. 83 sister.] Collier added as S.D.: Gives it. Craig: A, Muir add Presents a letter. (*aside*) Added by Johnson, generally adopted. 85, 86 building . . . life.] Steevens compared *building* . . . fancy with *Coriolanus* II i 216, *the buildings of my fancy*; Craig explained as "my fine castles in the air". There seems also a reminiscence of Samson's exploit in the house of the Philistines (*Judges* xvi, 29, 30). Reminiscence of *Judges* occurs also at v iii 22, 23; and the blinding of Gloster is like that of Samson. *pluck*=pull down. 85 in] Ff in Q¹.^a on Furness, Cam, etc. in Ridley o' 86, 87 Upon . . . tart.—] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 87 tart.—] Ff *tart*. Q¹.^a *tooke*, Editors *tart*.— or *tart*. *Exit*.] Ff omit. 88 Where . . . eyes?] Two lines in Ff, ending *Sonne*,

MESSENGER

Come with my lady hither.

ALBANY

He is not here.

MESSENGER

No, my good lord: I met him back again.

90

ALBANY

Knows he the wickedness?

MESSENGER

Ay, my good lord: 'twas he informed against him,
And quit the house on purpose, that their punishment
Might have the freer course.

ALBANY

Gloucester, I live

To thank thee for the love thou showedst the King,

95

And to revenge thine eyes. Come hither, friend.

Tell me what more thou know'st.

Exeunt.

SCENE III. THE FRENCH CAMP NEAR DOVER.

Enter Kent (Caius) and a Gentleman.

KENT (CAIUS) Why the King of France is so suddenly gone back
know you no reason?

GENTLEMAN Something he left imperfect in the state which
since his coming forth is thought of, which imports to the
kingdom so much fear and danger that his personal return was
most required and necessary. 5

KENT (CAIUS) Who hath he left behind him general?

GENTLEMAN The Marshal of France, Monsieur La Far.

KENT (CAIUS) Did your letters pierce the Queen to any demon-
stration of grief? 10

GENTLEMAN

Ay, sir: she took them, read them in my presence,

... eyes? Editors one line. 94-97 Gloucester, ... know'st.] Divided as in Ff. Three lines in Q¹, ending *King*, ... *friend*, ... *knowest*.; in Q², *loue* ... *eyes*; ... *knowest*. Editors divide as in F. 95 showedst] F¹⁻³ *shew'dst* F⁴ *shewd'st* Q¹.² *shewedst* Editors *show'dst* 96 thine] Q¹.² *thy* Editors *thine* 97 *Exeunt*.] Q¹.² *Exit*. SCENE III.] Ff *Scena Tertia*. Q¹.² omit. As Ff omit the whole of our Scene iii, their *Scena Tertia*. refers to our Scene iv. THE ... DOVER.] Added by Steevens. (Adams: *The Platform*.) *Enter* ... *Gentleman*.] From Q¹.². (Caius) added by editor. The speech-prefixes in this Scene in Q¹ are: Kent; Gent. 1, 2 Why ... reason?] Prose in Q¹. Q² ends lines in *backe*, ... *reason*? Editors prose. 2 no] Q¹ *no* Q² *the* Furness, Cam, Delius, Craig, Chambers, Phelps, Kittredge, Craig: A *the* Ridley, NCE, Alexander, Muir *no* 7 Who] Warburton, Johnson, etc. *Whom* Editors *Who* 8 La Far.] Q¹.² La Far. Capell, etc. *le Fer*. Furness, Cam, etc. *La Far*. Delius, Craig, Phelps *la Far*. 11 Ay, sir:] From Johnson (*Sir*). Q¹.² *I say* Furness, Cam,

And now and then an ample tear trilled down
Her delicate cheek. It seemed she was a queen
Over her passion, who, most rebel-like,
Sought to be king o'er her.

KENT (CAIUS) O, then it moved her. 15

GENTLEMAN

Not to a rage. Patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once: her smiles and tears
Were like, a better way. Those happy smilets
That played on her ripe lip seemed not to know 20
What guests were in her eyes; which parted thence
As pearls from diamonds dropped. In brief,
Sorrow would be a rarity most beloved,
If all could so become it.

KENT (CAIUS) Made she no verbal question?

GENTLEMAN

Faith, once or twice she heaved the name of father 25
Pantingly forth, as if it pressed her heart;
Cried 'Sisters! sisters! Shame of ladies! sisters!
Kent! father! sisters! What, i' th' storm? i' th' night?
Let pity not be believed!' There she shook
The holy water from her heavenly eyes, 30

etc. *Ay, sir*; (some *sir!* or *Sir.*) Ridley *I say* 13-15 *Her . . . o'er her.*] Divided as in Pope. Two lines in Q¹, ending *passion*, . . . *ore her*. Editors divide as in Pope. 14 Over] Q¹ *ouer* Q² *ore* Editors *Over* 16 *strove*] From Pope. Q¹, *streme*, Editors *strove* 18 *Sunshine . . . tears*] A familiar image: see Tilley: L, 92a. 19 *like, . . . way.*] Q¹ *like a better way* Q² *like a better way*, Many proposed emendations: among them for *better way* are, Warburton's *wetter May* (adopted by Theobald, Johnson and others); Heath's *April day*; Tollet and Malone's *better May*; etc. See Furness, 251-53. Boaden who read *like*; a *better way*, explained as meaning that her smiles and tears were like the conjunction of sunshine and rain, but in a better way or manner. Hudson held that the sense was completed at *like*; then begins another thought: to speak it in a better way, "those happy smilets," etc. Boaden's explanation seems the most satisfactory of those offered. Cf. *Two Gentlemen* i iii 84-87. The *Lear* passage resembles a passage in *A Courtlie Controverisie of Cupid's Cautels* translated from the French by Henry Wotton, 1578, but the imagery was common: Steevens and Malone found similar passages in Sidney's *Arcadia*. Furness, Craig, Phelps, NCE, Craig: A *like a better way*; Cam, Delius *like a better way*; Chambers, Alexander *like a better way*. Ridley *like, a better way*; Kittredge *like, a better way*. Duthie, Muir *like, a better way*; Jespersen, *Philosophy of Grammar*, 28, 29, would punctuate *like— a better way*: 20 seemed] From Pope. Q¹, *seeme* Editors *seem'd* 27, etc.] Quotation marks added by Ed. 28 *Kent!*] Q¹, *Kent*, Editors *Kent!* *What,*] From Dyce. Q¹, *what* Furness, Cam, etc. *What*, Delius, Craig: A, Muir *What?* Alexander *What* 29 *pity . . . believed!*] Q¹ *pittle not be beleeft* Q²

And clamour moistened. Then away she started
To deal with grief alone.

KENT (CAIUS) It is the stars,
The stars above us, govern our conditions;
Else one self mate and make could not beget
Such different issues. You spoke not with her since? 35

GENTLEMAN

No.

KENT (CAIUS) Was this before the King returned?

GENTLEMAN No, since.

KENT (CAIUS) Well, sir, the poor distressed Lear's i' th' town;
Who sometime in his better tune remembers
What we are come about, and by no means
Will yield to see his daughter. 40

GENTLEMAN Why, good sir?

KENT (CAIUS) A sovereign shame so elbows him: his own unkindness
That stripped her from his benediction, turned her
To foreign casualties, gave her dear rights

pitty not be beleeu'd, Editors *pity . . . believed'* (some *believ'd'*) Duthie *pittie . . . beleued*: 31 *clamour moistened*.] Q¹. ² *clamour moystened her*, (Q² *moistened*) Capell *clamour moisten'd*: Warburton *clamour-motion'd*, S. Walker conj. *clamour-moisten'd*: Johnson supported Q, understanding that "her outcries were accompanied with tears." Heath regarded *clamour moistened* as an ablative absolute, and explained "Cordelia had at first broke out into exclamations; then followed the tears, with which, when she had moistened these exclamations, . . . she retired to the further indulgence of her grief in private"; and Muir thinks this explanation the most satisfactory. Craig adopted a hyphen like Walker and explained, "having her emotion calmed by a flood of tears, as the storm is assuaged by a shower of rain." Kittredge interprets, "and thus she moistened her lamentations,"—which seems a reasonable exposition. For other comments, see Furness, 254, 255. Furness, Cam, etc. *clamour moisten'd*; (various stops, NCE *moistened*;) Craig, Phelps, Craig: A *clamour-moisten'd*, Ridley *clamour moisten'd her*: 32, 33 It . . . conditions;] Divided as in Theobald; one line in Q¹. ². Editors divide as in Theobald. 34 *make*] Q¹ *make* Q² *mate* (*make*=mate, partner, spouse.) Furness, Cam, Chambers, Delius, Kittredge *mate* Craig, Phelps, Ridley, NCE, Craig: A, Alexander, Muir *make* 39 sometime] From Q². Q¹ *some time* Furness, Cam, etc. *sometime* or *sometime*, Muir *sometimes*, 40, 41 What . . . daughter.] Divided as in Pope. One line in Q¹. ². Editors divide as in Pope. 42 *so . . . own*] Q¹. ² *so elbows him his own* (Q² *him*.) Pope *so bows him*, his Theobald *so bows him*; his Earlier editors doubtless found the phrase incongruous, as Badham remarks, and he proposed *so embows his own* Craig explained as "forcibly thrusts him back from her breast. His compunction for his cruelty towards his child mastering his eagerness to approach her," NED quotes *elbow* in this passage as to *jostle*;

To his dog-hearted daughters: these things sting 45
His mind so venomously that burning shame
Detains him from Cordelia.

GENTLEMAN Alack, poor gentleman!

KENT (CAIUS)

Of Albany's and Cornwall's powers you heard not?

GENTLEMAN

'Tis so: they are afoot.

KENT (CAIUS)

Well, sir, I'll bring you to our master Lear 50
And leave you to attend him. Some dear cause
Will in concealment wrap me up awhile.
When I am known aright, you shall not grieve
Lending me this acquaintance. I pray you, go
Along with me. Exeunt. 55

SCENE IV. THE FRENCH CAMP. A TENT.

Enter, with drum and colours, Cordelia, Doctor, and Soldiers.

CORDELIA

Alack, 'tis he. Why, he was met even now
As mad as the vexed sea, singing aloud;
Crowned with rank fumiter and furrow-weeds,
With hardocks, hemlock, nettles, cuckoo-flow'rs,
Darnel, and all the idle weeds that grow 5

Onions as to jog. Furness, Chambers, Kittredge, Alexander *so elbows him; his own* Cam, Delius, etc. *so elbows him: his own* Ridley *so elbows him, his own* NCE *so elbows him. His own* 45-47 To . . . Cordelia.] Divided as in Johnson. Two lines in Q¹.², ending *mind*, . . . Cordelia. Editors divide as in Johnson. 49 so:] Q¹.² *so* Capell *so*; Furness, Ridley *so* Cam, Chambers, Kittredge, Alexander *so*; Delius, Craig, etc. *so*, afoot.] Q¹ *a foote*. Q² *afoote*. Editors *afoot*. except Chambers *a-foot*. 52 awhile.] Q² *a while*, Furness, Cam, etc. *awhile*; Delius *awhile*: Chambers, Kittredge *awhile*. NCE *a while*; 54, 55] Divided as in Jennens. One line in Q¹.². Furness, Cam, etc. end in *go . . . me*. Delius in *acquaintance*. . . *me*. Muir in *you, . . . me*. 55 Exeunt.] Q¹.² Exit. SCENE IV.] Ff *Scena Tertia*. Q¹.² omit. THE . . . TENT.] Added by Ed. after Capell. (Adams: The Platform. He adds: "This brief Scene not specifically localized but by clear implication placed near Dover.") *Enter, . . . Soldiers*.] Ff *Enter with Drum and Colours, Cordelia, Gentlemen, and Souldiours*. Q¹.² *Enter Cordelia, Doctor and others*. The speech-prefixes in this Sc. in F¹ are: Cor., Cord.; Gent.; Mes. In Q¹: Cor., Cord.; Doct.; Mes. 2 vexed] Ff *vext* Q¹.² *vent* Editors *vex'd* 3 fumiter] Q¹.² *femiter* Ff *Fenitar*, Editors *fumiter* except Chambers *fumitory* 4 hardocks.] Q¹.² *hor-docks*, F¹.² *Hardokes*, F²-4 *Hardocks*, There have been many attempts at identification. Hanmer, Johnson and others, as also Schmidt, Onions and Cam, NCE *burdocks*, Farmer *harlocks*, Anon. in

In our sustaining corn. A century send forth;
 Search every acre in the high-grown field,
 And bring him to our eye. (*Exit an Officer.*) What can man's wisdom
 In the restoring his bereav'd sense?
 He that helps him take all my outward worth. 10

DOCTOR

There is means, madam:
 Our foster-nurse of nature is repose,
 The which he lacks. That to provoke in him
 Are many simples operative, whose power
 Will close the eye of anguish.

CORDELIA

All blest secrets, 15
 All you unpublished virtues of the earth,
 Spring with my tears! be aidant and remediate
 In the good man's distress! Seek, seek for him,
 Lest his ungoverned rage dissolve the life
 That wants the means to lead it.

Enter Messenger.

MESSENGER

News, madam:

20

The British pow'rs are marching hitherward.

CORDELIA

'Tis known before: our preparation stands

Gent. Magazine, vol. lvi, p. 214 *charlocks*, Skeat identified as *hardock* or *hordock*, that is *Centaurea cyanus*, corn-bluebottle; NED as a coarse weedy plant, probably burdock. Furness, Craig, Chambers, Phelps *burdocks*, Cam *bur-docks*, Delius *hoar-docks*, Ridley, Craig: A *hor-docks*, Kittredge, NCE, Alexander, Muir *hardocks*, cuckoo-flow'rs,] Q¹ *coockow flowers*, Q² *coockow-flowers*, Many suggested identifications, including ragged-robin, meadow cress, cowslips, lady's smocks. Schmidt inclined to identify as cowslips, Ellacombe as buttercups; and Onions marks as unidentified. Armstrong, 80, 81, produces evidence to show that buttercups, also called 'crazies,' were intended—as a fit constituent of Lear's crown. Kittredge omits hyphen. 6 sustaining corn.] From Ff. Q¹ *sustayning, corne*, Q² *sustaining, Corne*, Editors follow F. century send] From Ff. Q¹ *centurie is sent* Q² *century is sent* (century=100 soldiers.) Furness, etc. *century send* NCE, Craig: A *sentry send* 8-10] Divided as in Pope. Q¹ ends lines in *wisdome . . . him . . . worth.*; Q² in *wisedome do . . . him . . . worth.*; Ff in *wisedome . . . him, . . . worth*. Editors divide as in Pope. 8 (*Exit an Officer.*)] Added by Malone, generally adopted. wisdom] Q² *wisedome do* Editors *wisdom* 11 DOCTOR] Q¹. ^a Doct. Ff *Gent. Furness, Cam, etc. Doct. or Doc.* Delius *Phy.* 13 lacks. That] Ff *lacks: that* (F¹. ^a *lacks:*) Q¹ *lacks that* Q² *lacks, that* Furness, Delius, etc. *lacks; that* Cam *lacks: that* Chambers, Kittredge *lacks. That* 15, 16 All . . . earth,] Divided as in Ff. One line in Q¹. ^a. Editors divide as in F. 18 good man's] F¹. ^a *Goodmans* Editors *good man's* distress!] Q¹. ^a *distresse*, F¹. ^a *desires:* F⁴ *desire:* Editors *distress!* 20 *Enter Messenger.*] From F¹. ^a. Q¹. ^a F⁴. ^a Enter a Messenger. (Q¹ omits a) 20, 21 News . . . hitherward.] Divided

In expectation of them. O dear father,
 It is thy business that I go about:
 Therefore great France
 My mourning and importuned tears hath pitied.
 No blown ambition doth our arms incite,
 But love, dear love, and our aged father's right.
 Soon may I hear and see him!

25

Exeunt.

SCENE V. A ROOM IN GLOUCESTER'S CASTLE.

Enter Regan and Oswald.

REGAN

But are my brother's pow'rs set forth?

OSWALD

Ay, madam.

REGAN

Himself in person there?

OSWALD

Madam, with much ado:

Your sister is the better soldier.

REGAN

Lord Edmund spake not with your lord at home?

OSWALD

No, madam.

5

REGAN

What might import my sister's letter to him?

OSWALD

I know not, lady.

REGAN

Faith, he is posted hence on serious matter.

It was great ignorance, Gloucester's eyes being out,

To let him live. Where he arrives he moves

10

as in Ff. One line in Q¹.^a Editors divide as in F. 23, 24 O . . . about:] Echoes Luke ii 49. (Bethell, 60). 24, 25 It . . . France] Divided as in Johnson. One line in Q¹.^a Ff. Editors divide as in Johnson. 26 importuned]=importunate From Ff. Q¹.^a *important* (which also means "importunate" in this context). Furness, Cam, etc. *important* NCE, Alexander, Muir *importun'd* 27 blown]=puffed up. incite,] From Ff. Q¹ in *sight*, Q^a in *insite*, Editors *incite*, 28 right.] F¹.^a *Rite*: F³.^a *Right*: Q¹.^a *right*, 29 *Exeunt*.] From Ff. Q¹.^a Exit. SCENE V.] Ff Scena Quarta. Q¹.^a omit. A . . . CASTLE.] Added by Capell. (Adams: The Chamber.) The speech-prefixes in this Sc. in F¹ are: Reg.; Stew. In Q¹: Reg.; Stew., Ste. 2 there?] Q¹.^a omit. Ridley omits. 2, 3 Madam, . . . soldier.] Divided as in Ff. One line in Q¹.^a Editors divide as in Ff. 2 *ado*:] F¹ *ado*: F³.^a *adoc* Q¹.^a *ado*, Furness, Chambers, NCE, Alexander *ado*. Cam, Delius, etc. *ado*: Kittredge *ado* 3 sister is] Q^a *sister's* Editors *sister is* 4 lord] Q¹.^a *Lady* Furness, Cam, etc. *lord* Ridley *lady* 6 letter] Q¹ *letters* Furness, Cam, etc. *letter* Ridley *letters* 8 serious] Q^a *a serious*

All hearts against us. Edmund, I think, is gone,
In pity of his misery, to dispatch
His nighted life; moreover, to descry
The strength o' th' enemy.

OSWALD

I must needs after him, madam, with my letter.

15

REGAN

Our troops set forth to-morrow. Stay with us:
The ways are dangerous.

OSWALD

I may not, madam:
My lady charged my duty in this business.

REGAN

Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Some things—I know not what. I'll love thee much,
Let me unseal the letter.

20

OSWALD

Madam, I had rather—

REGAN

I know your lady does not love her husband:
I am sure of that; and at her late being here
She gave strange œillades and most speaking looks
To noble Edmund. I know you are of her bosom.

25

OSWALD

I, madam?

REGAN

I speak in understanding. Y'are: I know't.

Editors *serious* 11 us. Edmund,] Ff vs: Edmund, Q¹.² vs, and now Furness us; Edmund, Cam, Ridley us: Edmund, Delius, Craig, etc. us. Edmund, 12-14] Divided as in Ff. Two lines in Q¹.², ending *life, . . . army.* (see next note). Editors divide as in F. 14 o' th' enemy.] F¹ o' th' Enemy. F²⁻⁴ oth' Enemy. Q¹ at'h army. Q² of the Army. Furness, Kittredge, etc. o'th'enemy. Cam, Delius, Craig, Phelps o' the enemy Chambers of the Ridley o' the army. 15 madam,] Q¹.² omit. Editors admit. letter.] From Ff. Q¹.² letters Furness, Cam, etc. letter. Ridley letters. 16 troops set] From F².⁴. F¹.² troopes set Q¹.² troope sets Furness, Cam, etc. troops set Ridley troop sets 17, 18 I . . . business.] Divided as in Ff. Prose in Q¹.². Editors divide as in F. 19, 20 Might . . . Belike,] Divided as in Q¹.². One line in Ff. Editors divide as in Q. 21 Some things—] Ff *Some things*, Q¹.² *Something* Furness, NCE, Alexander, Muir *Some things*,— or *Some things*— Cam, Delius, etc. *Something*— 22 I had] From Ff. Q¹ *I'de* Q² *Ide* Furness, Cam, etc. *I had* Ridley *I'd* 25 œillades] Q¹.² *allads*, F¹ *Eliads*, F²⁻⁴ *Iliads*, Furness *œillads* Cam, Chambers, Phelps, Ridley, NCE, Alexander *œillades* Delius *eyllads*, Craig, Craig: A *œillades* Kittredge *eliads* Muir *œillads* 27 I, madam?] Ff I, Madam? Q¹.² I Madam. Furness, Cam, etc. I, madam? Ridley Ay, madam. Phelps, Muir I, Madam! 28 Y'are: I know't.] From Ff (*know't*), Q¹.² for I know't, Furness y'are; I know't. Cam you are; I know't: Delius, Craig, Phelps, Craig: A you are, I know't: Chambers you are, I know it. Ridley

Therefore I do advise you, take this note.
 My lord is dead; Edmund and I have talked; 30
 And more convenient is he for my hand
 Than for your lady's. You may gather more.
 If you do find him, pray you, give him this;
 And when your mistress hears thus much from you,
 I pray desire her call her wisdom to her. 35
 So, fare you well.
 If you do chance to hear of that blind traitor,
 Preferment falls on him that cuts him off.

OSWALD

Would I could meet him, madam! I should show
 What party I do follow.

REGAN

Fare thee well.

Exeunt. 40

SCENE VI. THE COUNTRY NEAR DOVER.

Enter Gloucester, and Edgar dressed like a Peasant.

GLOUCESTER

When shall I come to th' top of that same hill?

*for I know't: Kittredge Y'are! I know't. NCE, Alexander y'are, I know't. Muir y'are, I know't: 29, 33 this note. . . . this;] One would assume from Regan's words that she gives Oswald a letter for Edmund; but when in the next scene, l. 254, Oswald is searched, only a letter from Goneril to Edmund is found. Johnson therefore interpreted *take this note* as "observe what I am saying"; and Malone took *this* in l. 33 to mean "a ring or some other favour." Kittredge and others agree; but Delius disagrees, remarking that Edmund's similar words in v iii 28, *Take thou this note*, certainly mean a written message; and Campbell: TD, 251, describes the lines in v vi as one among the "discrepancies" which occur in the plays. 36 So, . . . well.] From Ff (*well*:). Q¹. ² *so farewell*, (reading *I . . . farewell* in one line). Furness, Cam, etc. *So, fare you well*. in separate line. Ridley *So, fare well*. in separate line. Kittredge *So farewell*. in separate line. 39 him,] F¹ omits. Editors *him*, should] From Ff. Q¹. ² *would* Furness, Cam, etc. *should* Delius, Craig, Chambers, Phelps, Craig: *A would* 40 party] Q¹. ² *Lady* Furness, Cam, etc. *party* Ridley *lady Exeunt*.] From Ff. Q¹. ² Exit. SCENE VI.] Ff *Scena Quinta*. Q¹. ² omit. THE . . . DOVER.] Added by Theobald. (Adams: The Study and Platform. Adams remarks: "In this justly famous Scene Shakespeare employed a stage set that served him well in several plays. In its simplest form the set consisted of painted hangings suspended across the rear wall of the Study and a few property trees at either end. This arrangement created a glade with entrances on opposite sides. A cave mouth could be contrived in the rear wall, giving flexibility and a third means of access. Or appropriate properties could be added to create a bower, an orchard or garden, or even a graveyard. The set appears in many other plays produced early and late by the Globe Company." *Enter . . . Peasant*.] Ff *Enter Gloucester [or Gloster]*, and Edgar. Q¹. ² *Enter Gloster and Edmund*. The speech-prefixes in this Sc. in F¹ are: Glou.; Edg., Edgar; Lear; Gent.; Stew. In Q¹: Glost., Gost.; Edg.; Lear; Gent.; Stew.; Lear. 1 I] Ff *I* Q¹. ² *we* Furness, Delius, Craig, Phelps, Kittredge, NCE,*

EDGAR

You do climb up it now. Look how we labour.

GLOUCESTER

Methinks the ground is even.

EDGAR

Horrible steep.

Hark, do you hear the sea?

GLOUCESTER

No, truly.

EDGAR

Why then your other senses grow imperfect
By your eyes' anguish.

5

GLOUCESTER

So may it be indeed.
Methinks thy voice is altered, and thou speak'st
In better phrase and matter than thou didst.

EDGAR

Y're much deceived. In nothing am I changed
But in my garments.

GLOUCESTER

Methinks y're better spoken.

10

EDGAR

Come on, sir: here's the place. Stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminished to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge
That on th' unnumbered idle pebble chafes

15

20

Alexander, Muir *I* Cam, Chambers, Ridley, Craig: A we 2 up it] From Ff. Q¹. ^a *it vp* Editors *up it* 3, 4 Horrible . . . sea?] Divided as in Ff. One line in Q¹. ^a. Editors divide as in F. 6 eyes?] Q¹ Ff *eyes* or *Eyes* Q^a *eies* Johnson *eye's* Editors *eyes'* 7 altered, . . . speak'st] Q¹ altered, . . . *speakest* Editors *alter'd*, . . . *speak'st* (Delius *alter'd*), except Chambers *altered*; . . . *speakest* 8 In] Q¹. ^a *With* Furness, Cam, etc. In Ridley *With* 9, 10 Y're . . . y're] From Q^a Ff. Q¹ *Y'ar* . . . *y'ar* Furness, Kittredge, Alexander *Y'are* . . . *y'are* Cam, Delius, etc. *You're* . . . *you're* Craig, Phelps *Y'are* . . . *you're* Chambers *You are* . . . *you are* 11] One line in Q¹. ^a; two in Ff, ending *Sir*, . . . *fearefull* Editors one line, except Craig, Phelps who place *How fearful*. in separate line. 12 dizzy] Q¹ *dizi* Q^a F^a *dizy* F¹ *dizie* F^a. ^a *dizzy* 15 samphire.] Ff *Sampire*: Q¹. ^a *sampire*, Furness, Ridley, etc. *sampire*, Cam, etc. *samphire*, Delius *samphire*; Chambers, Alexander *samphire*— Kittredge *sampire*— dreadful trade!] The gatherer often hung suspended on a rope to pluck the samphire (used for sauce) from the rock-face. 17 walk] Q¹. ^a *walke* Ff *walk'd* beach] Q^a *beake* 18 yond] Q¹. ^a *yon* Furness, Cam, etc. *yond* Ridley *you* 19 cock:] =cockboat. a buoy] From Ff. Q¹ *a boui* Q^a *aboue* Editors *a buoy* 21 pebble chafes] From Ff, pebble being here a collective noun. Q¹ *peeble*

Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.

GLOUCESTER Set me where you stand.

EDGAR

Give me your hand. You are now within a foot 25
Of th' extreme verge. For all beneath the moon
Would I not leap upright.

GLOUCESTER Let go my hand.

Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking. Fairies and gods
Prosper it with thee! Go thou further off: 30
Bid me farewell, and let me hear thee going.

EDGAR

Now fare ye well, good sir.

GLOUCESTER With all my heart.

EDGAR

Why I do trifle thus with his despair
Is done to cure it.

GLOUCESTER (*kneeling*) O you mighty gods!
This world I do renounce, and in your sights 35
Shake patiently my great affliction off.
If I could bear it longer and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, O bless him! 40
Now, fellow, fare thee well.

He falls.

chaffes Q^a *pebbles chafe*, Pope read *pebbles chafes* which spoils the line: it is onomatopoetic. Furness, Chambers, Kittredge, Alexander, Muir *pebble chafes* (Chambers, Muir *chafes*,) Cam, Delius, etc. *pebbles chafes* (Delius, Craig, Phelps, NCE *chafes*,) 22 heard . . . I'll] From Ff. Q¹ *heard, its so hie ile* Q^a *heard: it is so hie ile* Furness, Cam, etc. *heard so high. I'll Ridley heard: it's so high, I'll* 25-27 Give . . . upright.] Divided as in Q¹. ². Ff end in *hand*: . . . *Verge*: . . . *vpright*. Editors divide as in Q. 28 friend, 's another] Q¹. ^a *friend's another* F¹ *Friend's another* F²⁻⁴ *friends another* Editors *friend, 's another* 30 further] Q¹. ^a *farther* Editors *further* 32 ye] Ff ye Q¹. ^a *you* Furness, Kittredge, NCE, Alexander, Muir ye Cam, Delius, etc. *you* 33, 34 Why . . . it.] Divided as in Ff. Q¹. ^a in one line. Editors divide as in F. *despair Is*] From Q¹. F¹. ^a *dispaire, Is* Q^a *dispaire, tis* F²⁻⁴ *despair, 'Tis* Editors *despair Is* (Delius *despair*,) 34 (*kneeling*)] Q¹. ^a He kneeles. Ff omit. Furness, Craig, etc. Kneeling. Delius, Craig, Phelps omit. Kittredge He kneels. 39 snuff] Q¹ *snurff* 41 Now.] Alexander begins line with S.D. [*Rising*] *He falls.*] From Q¹. ^a. Ff omit. Furness, Ridley, NCE He falls. Cam, Craig, Phelps He falls forward. Chambers Gloucester falls forward. Delius omits. Kittredge He falls forward and swoons. Craig: A, Muir He throws himself forward and falls. Alexander Gloucester casts himself down. 41-48 Gone . . . sir?

Divided as in Ff. Prose in Q¹.^a. 42 may] Q¹ *my* 45 had thought] Q^a *thought*
had Editors *had thought* 46 friend!] Q¹.^a omit. Ridley omits. 49] One line
in Q¹.^a. Two in Ff, ending *ought . . . Ayre*, (F⁴ *air*.) Editors one line.
gossamer.] Q¹.^a *gosmore* Ff *Gozemore*, 50 fathom] Q¹.^a *fadome* Kittredge
fadom 51 Thou'dst] From F³. F³⁻⁴ *Thoud'st* Q¹.^a *Thou hadst* Furness, Cam,
etc. *Thou'dst* Ridley *Thou hadst* 52 speak'st:] Q¹ *speakest*, Chambers,
Ridley *speakest*, 53 at each] Johnson: "We may say 'ten masts on end.'" 56
no?] Q¹ *no*! 57 summit] F¹ *Sommet* F³⁻⁴ *Summet* Q¹ *summons* Q^a
summons Editors *summit* 58 a-height:] Warburton added hyphen. Furness,
Cam, etc. *a-height*; Chambers *a-height*! Kittredge *a-height*. shrill-gorged]
F¹ *shrill-gorg'd* F³.^a *shrill-gor'd* F⁴ *shrill gor'd* Q¹.^a *shrill gorg'd* 62 death?
'Twas] From Q^a Ff (Q^a F³ *Twas*) Q¹ *death twas* Editors *death*? 'Twas
65 How is't? Feel] From Ff. Q¹.^a *how feele* Furness, Cam, etc. follow F.

EDGAR This is above all strangeness.

Upon the crown o' th' cliff, what thing was that
Which parted from you?

GLOUCESTER A poor unfortunate beggar.

EDGAR

As I stood here below, methought his eyes
Were two full moons; he had a thousand noses, 70
Horns whelked and waved like the enridged sea:
It was some fiend. Therefore, thou happy father,
Think that the clearest gods, who make them honours
Of men's impossibilities, have preserved thee.

GLOUCESTER

I do remember now. Henceforth I'll bear 75
Affliction till it do cry out itself
'Enough, enough,' and die. That thing you speak of,
I took it for a man. Often 'twould say
'The fiend, the fiend': he led me to that place.

EDGAR

Bear free and patient thoughts. But who comes here? 80

Chambers *How is it?* Ridley *How feel* 67 o' th'] F¹ o' th' F²⁻⁴ oth' Q¹. ²
of the Furness, Kittredge, etc. *o' th'* Cam, Delius, Craig, Phelps, Craig: A
o' the Chambers, Ridley *of the* cliff, what] Ff *Cliffe. What* Q¹ *cliffe what*
Q² *cliffe, what* Furness, Cam, etc. *cliff, what* Kittredge, Craig: A, Alexander,
Muir *cliff what* 68 beggar.] Q¹ *bagger* 69 *methought*] From Q². Ff *me*
thought Q¹ *me thoughts* Editors *methought* (Delius *methought*,) 70 he] Q¹. ² *a*
Furness, Cam, etc. *he* Ridley *a* 71 *whelked*] Q¹ *welk't* Q² *welkt* F¹. ² *wealk'd*,
F². ⁴ *walk'd*, Hammer and Steevens took *whelked* to refer to the facial
pustules which Fluellen remarked on Bardolph (*Henry V* III vi 94): "his face
is all bubukles, and welks"; but *whelked* refers to *whelk*, the shellfish. The
creature's horns, says Edgar, were spiralled, like the whorls of the shell of
the whelk, and corrugate like a sea chopped into ridges. Editors *whelk'd*
enridg'd] From Q¹. ². Ff *enraged* Editors *enridg'd* 73 make them] From Ff.
Q¹. ² *made their* Furness, Cam, etc. *make them* Ridley *made their* 77, 79]
Quotation marks added by editor. 77 die. That] From Ff. Q¹ *die that*
Q² *dye: that* Editors *die. That* 78 'twould] From Ff. Q¹ *would it* Q² *would*
he Furness, Cam, etc. 'twould Ridley *would it* 79 'The . . . fiend': he] Q¹
The fiend the fiend, he Q² *The fiend, the fiend, he* Ff *The Fiend, the Fiend, he*
(F². ⁴ capital only for *The*). Furness, Cam, etc. 'The fiend, the fiend': he (Furness
fiend,) (Kittredge *fiend*—) (Chambers, NCE *fiend*!') (Alexander *fiend*!.)
Muir "The Fiend, the Fiend": he 80] One line in Q¹. ²; two in Ff, ending
thoughts. . . . heere? Editors one line. Bear free] From Ff. Q¹ *Bare free*
Q² *Bare, free*, Editors *Bear free* Enter Lear, mad.] Q¹. ² Enter Lear mad.
after *thus*, l. 82. Ff Enter Lear. after *thoughts*. Capell Enter Lear, fantastically
dressed with wild flowers. Furness, Cam, etc. follow Capell (after l. 80.
Craig omits *wild*). NCE follows Capell, after *thoughts*. Chambers, after
here? Enter Lear, mad. Phelps Enter Lear. Kittredge, Alexander, after
thoughts. Enter Lear, mad, fantastically dressed with weeds. (Alexander
omits *mad*,) Granville-Barker rejects Capell's version as an eighteenth-

Enter Lear, mad.

The safer sense will ne'er accommodate
His master thus.

LEAR No, they cannot touch me for coining: I am the
King himself.

EDGAR O thou side-piercing sight! 85

LEAR Nature's above art in that respect. There's your
press-money. That fellow handles his bow like a crow-keeper.
Draw me a clothier's yard. Look, look, a mouse! Peace, peace:
this piece of toasted cheese will do 't. There's my gauntlet: I'll
prove it on a giant. Bring up the brown bills. O, well flown, bird! 90
I' th' clout, i' th' clout! Hewgh! Give the word.

EDGAR Sweet marjoram.

LEAR Pass.

GLOUCESTER I know that voice.

LEAR Ha! Goneril, with a white beard! They flattered me 95
like a dog, and told me I had white hairs in my beard ere the
black ones were there. To say 'ay' and 'no' to everything that I
said! 'Ay' and 'no' too was no good divinity. When the rain

century addition. (GB 1, p. 179.) 81, 82 The . . . thus.] Divided as in Ff. One line in Q¹.². Editors divide as in F. 83 coining:] Ff *crying*. Q¹.² *coynning*, Editors *coining*, or *coining*; 86 Nature's] From F¹. F²⁻⁴ *Natures* Q¹.² *Nature is* Furness, Cam, etc. *Nature's* Ridley *Nature is* 88 clothier's yard.] = an arrow one cloth-yard in length. 89 piece of] Q¹.² omit. Ridley omits. do 't] Ff *doo't*. Q¹.² *do it*, Furness, Cam, etc. *do't*. Ridley *do it* 90 brown bills.] Weapons consisting of a staff surmounted with a billhook, used also in agriculture, and called "brown" from the paint applied to prevent rust. Here Lear is calling up the billmen themselves. 90, 91 bird! . . . clout!] Ff *Bird: i' th' clout, i' th' clout*: Q¹.² *bird in the ayre*, (Q³ *birde*) Furness, Kittredge, NCE *bird! i' th' clout, i' th' clout!* (NCE *I' th*) Cam, Delius, Craig, Craig: *A bird! i' the clout, i' the clout*: (Delius *bird!*— Craig, Craig: *A bird*;) Chambers *bird! I' the clout; i' the clout!* Phelps *bird; i' the clout, i' the clout*: Ridley *bird in the air*: Alexander *bird! i' the clout, i' the clout*— Muir *bird; i' th' clout, i' th' clout*. 91 Hewgh!] Ff *Hewgh*. Q¹.² *Hagh*, Furness, Cam, etc. *hewgh!* Chambers, Kittredge, NCE *Hewgh!* Ridley *hagh!* 95 with . . . They] Ff *with a white beard?* They Q¹.² *ha* Regan, *they* Furness, Cam, etc. *with a white beard!* They (Furness, Delius *beard!*— Kittredge *beard?*) Ridley *ha, Regan!* They 96 white] Q¹.² *white* Ff *the white* Furness, Cam, etc. *white* NCE, Muir *the white* 97 everything that] Ff *euery thing that* Q¹ *euery thing* Q³ *all* Furness, Cam, Muir *euery thing that* Delius, Ridley, Craig: *A euery thing* Craig, Phelps, Kittredge *everything* Chambers, NCE, Alexander *everything that* 98 said! . . . was] Ff *said: I, and no too, was* Q¹ *saide, I and no toe, was* Q³ *saide: I and no too was* Furness, Cam, etc. *said!* 'Ay' and 'no' too was Chambers *said!* 'Ay!' and 'No!' too was Ridley *said 'ay' and 'no' to was* no good divinity.] Because *Ay* and *no* together contradicted *James v 12* (Delius). 98-102 When . . . *ague-proof*.] Marked by Tilley as reflecting a proverbial saying "Adversity makes a man know himself" etc. Tilley: E, 137.

came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'em, 100 there I smelt 'em out. Go to, they are not men o' their words: they told me I was everything. 'Tis a lie: I am not ague-proof.

GLOUCESTER

The trick of that voice I do well remember.

Is't not the King?

LEAR

Ay, every inch a king.

When I do stare, see how the subject quakes. 105

I pardon that man's life. What was thy cause?

Adultery?

Thou shalt not die. Die for adultery! No:

The wren goes to 't, and the small gilded fly

Does lecher in my sight. 110

Let copulation thrive; for Gloucester's bastard son

Was kinder to his father than my daughters

Got 'tween the lawful sheets.

To 't, luxury, pell-mell! for I lack soldiers.

Behold yond simp'ring dame 115

Whose face between her forks presages snow,

That minces virtue and does shake the head

To hear of pleasure's name;

The fitchew nor the soiled horse goes to 't

101 men] Upton would read *Women* 101 o' their] From F¹. ³. ⁴. F² *otheir* Q¹. ² *of their* Furness, Cam, etc. o' *their* Ridley of *their* 102 ague-proof.] F¹. ² *Agu-prooffe*. F³ *Agu-proof*. F⁴ *Ague proof*. Q¹. ² *argue-prooffe*. Editors *ague-proof*. 103, 104 The . . . King?] Prose in Q¹. ² F⁴. Editors print as verse. 104-106 Ay, . . . cause?] Verse in Ff. Prose in Q¹. ². Editors verse. 104 every] Q² *euer* Editors *every* every inch a . . .] Common saying: see Tilley: M, 161. 104, 105 king. When] From Ff. Q¹ *King when* Q² *King: when* Furness, Alexander *king. When*. Cam, Delius, etc. *king: When* Chambers, Kittredge, NCE *king! When* 107-114 Adultery? . . . soldiers.] Divided as in Johnson. Six lines in Ff, ending for *Adultery? . . . Fly . . . thriue: . . . Father, . . . sheets. . . . Souldiers*. Prose in Q¹. ². Furness, Cam, etc. divide as in Johnson. Muir follows Johnson as far as *daughters* l. 112; and ends ll. 113-116 in *pell-mell! . . . dame, . . . snow*; 108 die. Die for] F¹. ² *dye: dye for* F². ⁴ *die: die for* Q¹ *die for* Q² *dye for* Furness *die: die for* Cam, Delius, etc. *die: die for* Chambers, Kittredge, NCE, Alexander *die. Die for* 110 Does] Ff *Do's* Q² *doe* Q² *do* Editors *Does* 114 lack] Q² *want* Editors *lack* 115-123] Divided as in Johnson. Prose in Q¹. ² Ff. Editors divide as in Johnson. 115 yond] F¹. ² *yond* Q¹. ² F² *yon* F⁴ *you* Furness, Cam, etc. *yond* Chambers, Ridley *yon* 116 presages] From Ff. Q¹. ² *presageth* Furness, Cam, etc. *presages* Delius, Craig, Phelps, Ridley, Kittredge, Craig: A *presageth* 117 does] F¹. ². ⁴ *do's* F² *dos* Q¹. ² *do* Editors *does* 118 To] Q¹. ⁴ omit. Editors To 118, 119 name; The] Ff *name*. The Q¹. ² *name* To Furness, NCE *name,—The* Cam, Delius, etc. *name; The* Chambers *name! The* Kittredge *name. The* Alexander *name—The* 119 soiled horse] "a horse . . . fed with hay and corn in the stable during the winter, and is turned out in the spring to take the

With a more riotous appetite.

120

Down from the waist they are Centaurs,

Though women all above.

But to the girdle do the gods inherit,

Beneath is all the fiend's.

There's hell, there's darkness, there is the sulphurous pit, 125

Burning, scalding, stench, consumption. Fie, fie, fie! pah, pah!

Give me an ounce of civet, good apothecary, to sweeten my
imagination. There's money for thee.

GLOUCESTER

O, let me kiss that hand!

LEAR

Let me wipe it first: it smells of mortality.

130

GLOUCESTER

O ruined piece of nature! This great world

Shall so wear out to nought. Dost thou know me?

LEAR I remember thine eyes well enough. Dost thou squiny at me?

first flush of grass, or has it cut and carried to him." (Steevens). Still used in farming, *soil* being a term for fresh meadow-grass or other green fodder. See NED and Wright: DD, *Soil*, 3 sb. 121 waist] Q¹ Ff waste Q¹ wast they are] Q¹ *tha're* Furness, Cam, etc. *they are* Ridley *they're* 122-124] Version of a proverbial saying to the same effect: see Tilley, W, 520. 124, 125 Beneath . . . pit.] Divided as in Globe. Prose in Q¹.² Ff. Furness, Cam, etc. divide as in Globe. For Delius, Chambers, Kittredge, Muir, see next note. 124-128 Beneath . . . thee.] Prose in Q¹.² Ff. Various divisions into verse have been made: see Furness, 280. Muir ends lines in *darkness*, . . . *scalding*, . . . *pah!* . . . *apothecary*, . . . *imagination*. . . *thee*. Delius begins prose at *Beneath* Chambers, Kittredge at *There's* Furness, Cam, Craig, etc. at *Burning*, 124 fiend's.] From Johnson. Q¹.² *fiends*, Ff *Fiends*. or *fiends*. Delius, Craig: A, Muir *fiend's*: Craig, Phelps *fiends*: Chambers *fiends* Furness, Cam, Ridley, NCE, Alexander *fiends*; Kittredge *fiend's*. 125 there is the sulphurous] From Ff. Q¹.² *thers the sulphury* (Q¹ *theres*) Furness, Cam, Chambers, Kittredge, NCE, Craig: A *there's the sulphurous* Delius, etc. *there is the sulphurous* Ridley *there's the sulphury* 126 consumption.] Ff *consumption*: Q¹ *consumation*, Q² *consumation*, Furness, Cam, etc. *consumption*; Chambers, Kittredge, Alexander *consumption*. 127, 128 Give . . . thee.] Prose in Q¹.² Ff. Two lines in Johnson, ending *apothecary*, . . . *thee*. See note to ll. 124-128 above. *civet*, . . . *sweeten*] Q¹.² *Ciuet*, good *Apothecarie*, to *sweeten* (Q¹ *Apothecary*,) Ff *Ciuet*; good *Apothecary* *sweeten* Furness, NCE *civet*; good *apothecary*, *sweeten* Duthie *Ciuet*; good *Apothecary* *sweeten* Cam, Delius, etc. *civet*, good *apothecary*, to *sweeten* 130] One line in Q¹.²; two in Ff, ending *first*, . . . *Mortality*. Editors one line. *Let me*] From Ff. Q¹.² *Here* Furness, Cam, etc. *Let me* Ridley *Here*, 131, 132 O . . . me?] Divided as in Rowe. Three lines in Ff, ending *world* . . . *naught*. . . *me*? Prose in Q¹.². Editors divide as in Rowe. 132 Shall] From Ff. Q¹ *should* Q² *shold* Furness, Cam, etc. *Shall* Ridley *Should* Dost thou] Ff *Do'st thou* Q¹.² *do you* Furness, Cam, etc. *Dost thou* Ridley *Do you* 133 thine] Q¹.² *thy* Furness, Cam, etc. *thine* Ridley *thy* squiny]

No, do thy worst, blind Cupid: I'll not love. Read thou this
challenge: mark but the penning of it. 135

GLOUCESTER

Were all thy letters suns, I could not see.

EDGAR (*aside*)

I would not take this from report. It is,
And my heart breaks at it.

LEAR

Read.

GLOUCESTER What, with the case of eyes? 140

LEAR O, ho, are you there with me? No eyes in your
head, nor no money in your purse? Your eyes are in a heavy
case, your purse in a light. Yet you see how this world goes.

GLOUCESTER I see it feelingly.

LEAR What, art mad? A man may see how this world 145
goes with no eyes. Look with thine ears. See how yond justice
rails upon yond simple thief. Hark, in thine ear: change places,
and, handy-dandy, which is the justice, which is the thief?
Thou hast seen a farmer's dog bark at a beggar?

GLOUCESTER Ay, sir. 150

LEAR And the creature run from the cur? There thou

See note to III iv 110, 111. Editors *squiny* (Chambers *squiny*) at] Q¹.^a *on*
Furness, Cam, etc. *at* Ridley *on* 134 this] Q¹.^a *that* Furness, Cam, etc.
this Ridley *that* 135 but] Q¹.^a omit. Ridley omits. of it.] Ff *of it*.
Q¹ *oft* Q² *on 't*. Furness, Delius, etc. *of it*. Cam *on 't*. Chambers *on 't*! Ridley
of 't. 136 thy] Ff *thy* Q¹.^a *the* Furness, Delius, NCE, Craig: A, Alexander,
Muir *thy* Cam, Craig, Chambers, Phelps, Ridley, Kittredge *the* see.] F¹.^a
see. Q¹.^a F².^a *see one*. Furness, Delius, etc. *see*. Cam, Chambers, Ridley,
Kittredge, Craig: A, Alexander *see one*. 137 (*aside*) Added by Hanmer.
Furness, Craig, etc. admit. Cam, Delius, Ridley omit. 137, 138] Divided as in
Theobald. Prose in Q¹.^a. In Ff lines end in *report*, . . . *it*. Editors divide as in
Theobald. 140 What,] Q^a *What*, Q¹ *What!* Ff *What* Furness, Cam, etc. *What*,
Delius, Craig, Phelps, Craig: A, Muir *What!* eyes?] From Ff. Q^a *eyes* Q^a *eyes*.
Editors *eyes?* 141 *me?*] Q¹ *me*, Editors *me?* 142 no] Q^a omits. 145 this]
Q¹.^a *the* Furness, Cam, etc. *this* Ridley, Kittredge *the* 146, 147 thine] Ff
thine Q¹.^a *thy* Furness, Cam, etc. *thine* Ridley *thy* yond . . . yond] From Ff.
Q¹.^a *yon* . . . *yon* Furness, Cam, etc. *yond* . . . *yond* Ridley *yon* . . . *yon*
handy-dandy.] From Ff. Q¹ *handy, dandy*, Q^a *handy dandy*, Ancient children's
game mentioned in *Piers Plowman* (A, IV, 61, etc.) in which an article is
shaken in the hands and the participant in the game has to guess in which
hand it is secreted. Halliwell noted that a sort of sleight of hand could take
place, with consequent change-over of the article, and it is to this that *change*
places, refers in l. 147. 148 justice, . . . thief?] Ff *Iustice*, . . . *theefe*: (F^a
thief;) Q¹.^a *theefe*, . . . *Iustice*, (Q^a *Iustice*.) Furness, Cam, etc. *justice*, . . .
thief? Ridley *thief* . . . *justice?* 151-153 And . . . office.] Prose in Q¹.^a Ff.
Muir ends lines in *behold* . . . *Authority*: . . . *office*. 151 *cur?*] Q^a *cur?* Q^a
cur, Ff *Cur*: Editors *cur?*

mightst behold the great image of authority: a dog's obeyed in office.

Thou rascal beadle, hold thy bloody hand!

Why dost thou lash that whore? Strip thy own back: 155

Thou hotly lusts to use her in that kind

For which thou whip'st her. The usurer hangs the cozener

Thorough tattered clothes small vices do appear;

Robes and furred gowns hide all. Plate sin with gold,

And the strong lance of justice hurtless breaks; 160

Arm it in rags, a pygmy's straw does pierce it.

None does offend, none, I say, none! I'll able 'em.

Take that of me, my friend, who have the power

To seal th' accuser's lips. Get thee glass eyes,

And, like a scurvy politician, seem 165

To see the things thou dost not. Now, now, now, now.

Pull off my boots. Harder, harder! So.

EDGAR

O, matter and impertinency mixed!

Reason in madness!

LEAR

If thou wilt weep my fortunes, take my eyes. 170

152 dog's obeyed] Ff *Dogg's obey'd* (F³, ⁴ *Dog's*) Q¹ *dogge*, so bade Q² *dogge*, so bad Editors *dog's obey'd* 154-157] Divided as in Pope. Prose in Q¹, ² Ff. Editors divide as in Pope. 155 thy] Ff *thy* Q¹, ² *thine* Furness, Cam, etc. *thine* NCE, Alexander *thy* 156 Thou hotly lusts] From Ff (*thou*). Q¹, ² *thy bloud hotly lusts* (Q² *blood*). As frequently with verbs in -st the third person singular form is used for the second person, for the sake of euphony. Rowe read *lust'st* Furness, Ridley, etc. *lusts* Cam, Delius, Craig, Phelps *lust'st* Chambers *lustest* Ridley *Thy blood hotly lusts* 157 cozener.] Q¹ *cosioner*, 158, 159 Thorough . . . all.] Reflects common proverb on deceptive apparel. See Tilley: A, 284. 158-165 Thorough . . . seem] Divided as in Rowe. Prose in Q¹, ² Ff. Editors divide as in Rowe. 158 Thorough] From Ff. Q¹, ² *through* Furness, Cam, etc. *Through* Muir *Thorough* tattered] Ff *tatter'd* Q² *tattered* Q¹ *tattered* Editors *tatter'd* clothes] From Ff. Q¹ *raggs*, Q² *ragges* Furness, Cam, etc. *clothes* Ridley *rags* small] Q¹ *smal* Q² *small* Ff *great* Furness, NCE *great* Cam, Delius, etc. *small* 159 furred gowns hide] From Ff. Q¹, ² *furd-gownes hides* Furness, Cam, etc. *furr'd gowns hide* Ridley *furr'd gowns hides* 159-164 Plate . . . lips.] From Ff. Q¹, ² omit. Editors admit. 159 Plate sin] From Theobald. F¹, ² *Place sinnes* F³ *Place sinns* F⁴ *Place sins* Furness, Cam, etc. *Plate sin* Ridley, NCE *Plate sins* 161 does] F² *does* F¹ *do's* F³, ⁴ *doth* Furness, Cam, etc. *does* Craig, Phelps *doth* 166, 167] Arranged as in Capell. Prose in Q¹, ² Ff. Furness, Delius, etc. divide as in Capell. Cam has *To . . . not.* as verse, *Now, . . . so.* as prose. 166 Now, . . . now.] From Ff. Q¹ *no now* Q² *No, now* Furness, etc. follow F. Ridley ends *not . . . so.* 168, 169 O, . . . madness!] Divided as in Ff. One line in Q¹, ². Editors divide as in F. 168 impertinency mixed!] Ff *impertinency mixt*, Q¹ *impertinencie mixt* Q² *impertinency, mixt* Furness, Cam, etc. *impertinency mix'd* Craig, Phelps, Craig: A,

I know thee well enough: thy name is Gloucester.
 Thou must be patient; we came crying hither.
 Thou know'st the first time that we smell the air,
 We wawl and cry. I will preach to thee: mark.

GLOUCESTER

Alack, alack the day!

175

LEAR

When we are born, we cry that we are come
 To this great stage of fools. This' a good block.
 It were a delicate stratagem to shoe
 A troop of horse with felt. I'll put 't in proof;
 And when I have stol'n upon these son-in-laws,
 Then, kill, kill, kill, kill, kill, kill!

180

Enter a Gentleman with Attendants.

GENTLEMAN

O, here he is! Lay hand upon him. Sir,
 Your most dear daughter—

LEAR

No rescue? What, a prisoner? I am even
 The natural fool of fortune. Use me well:

185

Muir *impertinency mix'd*: 172-174 we . . . cry.] Similar to common sayings, "Weeping we came into the world," etc.: see Tilley: D, 82, W, 889. But Shakespeare seems here directly indebted to Holland's *Pliny*, Proeme to Seventh Booke, i 152: "Man alone, poore wretch, she [Nature] hath layed all naked vpon the bare earth, . . . to cry and wraule presently from the very first houre that hee is borne in such sort," . . . 174 wawl] Ff wawle, Q¹ wayl Q² waile Furness, Cam, etc. wawl Craig, Phelps, Craig: A waul Ridley wail 177 This'] Q¹.² *this* Ff *This* Furness, Craig, Phelps, Kittredge, NCE, Craig: A, Muir *This'* Cam *This's* Delius, Chambers, Alexander *This* Ridley *this* block.] Q¹.² *blocke*. Ff *blocke*: or *block*: Lear means that his hat is of a good shape; but the hat is imaginary. 178 shoe] F¹ *shoo* F²⁻⁴ *shooe* Q¹.² *shoot* Editors *shoe* 179 felt.] From Ff. Q¹.² *fell*, Furness, Chambers, Kittredge, NCE *felt*. Cam, Delius, Ridley *felt*: Craig, Phelps, Craig: A, Alexander, Muir *felt*; I'll . . . proof;] Q¹.² omit. Editors admit. (Some *it in*) 180 stol'n] Q¹.² *stole* Editors *stol'n* (Chambers *stolen*) son-in-laws,] Q¹ *son in lawes*, Q² *sonnes in law*, F¹ *Son in Lawes*, F² *Sonnes in Lawes*: F³ *Sons in Laws*: F⁴ *Sons-in-Laws*: Furness, Cam, etc. *sons-in-law*, Ridley, NCE, Alexander, Muir *son-in-laws*, 181 Enter . . . Attendants.] From Rowe. Q¹.² Enter three Gentlemen. Ff Enter a Gentleman. Furness, Cam, etc. follow Rowe. Ridley follows Q. 182 hand] Ff *hand* Q¹.² *hands* Furness, Cam, etc. *hand* Ridley *hands* him. Sir,] From Johnson. Q² *him sirs*, Q³ *him sirs*. Ff *him, Sir*. Furness, Cam, etc. *him*.—Sir, or *him*. Sir, Chambers *him!*—Sir, Ridley *him, sirs*, 183 Your . . . daughter—] As in Ff. In Q¹ ll. 182, 183 form one line; Q² omits our l. 183. Q¹ omits *daughter*— Editors read as in F. l. 183 in Ridley is *Your most dear*— 184 What, a prisoner?] From Ff. Q¹ *what a prisoner*, Q² *what a prisoner?* Furness, Cam, Ridley, etc. *What, a prisoner?* Delius, Craig,

You shall have ransom. Let me have surgeons;
I am cut to th' brains.

GENTLEMAN You shall have anything.

LEAR

No seconds? All myself?

Why this would make a man a man of salt,

To use his eyes for garden waterpots,

Ay, and laying autumn's dust. I will die bravely

Like a smug bridegroom. What! I will be jovial.

Come, come: I am a king, masters, know you that?

190

GENTLEMAN

You are a royal one, and we obey you.

LEAR Then there's life in 't. Come, and you get it, you shall get it 195
by running. Sa, sa, sa, sa.

Exit running, Attendants follow.

GENTLEMAN

A sight most pitiful in the meanest wretch.

Phelps, Craig: A, Muir *What! a prisoner?* even] Q¹. ^a *eene* Editors *even* 186 *me have*] Q¹. ^a *mee haue a* Furness, Delius, etc. *me have* Cam, Ridley, Kittredge *me have a* surgeons;] Ff *Surgeons*, Q¹ *churgion* Q² *Chirurgeon*, Furness, Delius, etc. *surgeons*; Cam, Ridley, Kittredge *surgeon*; Chambers: *surgeons!* 188-193 No . . . you that?] In these lines Ff omit *Ay*, . . . *dust*, which comes from Q¹. ^a, and end lines in *selfe?* . . . *Salt* . . . *brauely* . . . *louiall*: . . . *that?* Q¹. ^a print in prose but Q² splits Lear's speech into two speeches by inserting between *dust*. and *I will* an interjection by the Gentleman, reading "Gent. Good Sir." Pope introduced *And* . . . *dust*. from Q into the verse text, omitting *Ay*, which in Q appears as *I* The interjection is suspect: on it see Greg: VKL, 189, 190. The phrase *Ay*, . . . *dust*. is characteristic of the irrational sequences in Lear's talk when crazy, and is not likely to have been invented by one of the minor persons concerned in the production of Q. Daniel suggested (Introduction to facsimile of Q¹, p. xiv.) that the Gentleman's interjection was found by F's collator in a corrected sheet of Q¹ of which no example survives. Walker: TP, 61, finds the interjection attractive and appropriate and would retain it. Q's interjection by Gent. is admitted in Furness, Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, NCE, Craig: A, Alexander who end the lines in *myself?* . . . *salt*, . . . *water-pots*, . . . *sir*,— . . . *What!* . . . *king*, . . . *that*., except Furness, Cam, Ridley who treat *Good sir*. as a separate line. Muir ends lines in *myself?* . . . *salt*, . . . *water-pots*, . . . *bravely*, . . . *jovial*: . . . *that?* 189-a man a man] Ff *a man*, a man Q¹. ^a a man Furness, Cam, etc. a man a man Ridley a man 195, 196] Prose in Q¹. ^a omitting *Sa* . . . *sa*. Two lines in Ff, ending *get it*, . . . *sa*. Editors prose. 195 Come, and] From Ff. Q¹ *nay* and Q² *nay if* Furness Come, and Cam, Delius, etc. *Nay*, an Chambers *Nay*, and NCE Come, an Muir Come and 195, 196 Come, . . . running.] Hieronimo in *Spanish Tragedy* III xiii 131 runs off from importunate suitors in the same way, when mad, crying "Tushe, no; run after, catch me if you can." 196 by] Q¹. ^a with Furness, Cam, etc. by Ridley with Sa . . . sa.] Q¹. ^a omit. Ridley omits.

Past speaking of in a king! Thou hast one daughter
 Who redeems nature from the general curse
 Which twain have brought her to.

200

EDGAR

Hail, gentle sir.

GENTLEMAN Sir, speed you. What's your will?

EDGAR

Do you hear aught, sir, of a battle toward?

GENTLEMAN

Most sure and vulgar. Everyone hears that
 Which can distinguish sound.

EDGAR

But, by your favour,

How near's the other army?

205

GENTLEMAN

Near and on speedy foot: the main descry
 Stands on the hourly thought.

EDGAR

I thank you, sir. That's all.

GENTLEMAN

Though that the Queen on special cause is here,
 Her army is moved on.

EDGAR

I thank you, sir.

Exit Gentleman.

GLOUCESTER

You ever-gentle gods, take my breath from me;
 Let not my worser spirit tempt me again
 To die before you please!

210

EDGAR

Well pray you, father.

(A rallying cry urging dogs forward in hunting, and used as an interjection.—Kittredge.) *Exit . . . follow.*] Added after Capell. Q¹.^a Exit King running. Ff Exit. Editors follow Capell, Delius, Craig, Chambers, Phelps omitting *running*, 198 one] Ff a (second a) Q¹.^a one Editors one Duthie one 200 have] Q¹.^a hath Editors have 202 sir.] Q¹.^a omit. Ridley omits. 203, 204 Most . . . sound.] Divided as in Q¹. In Q² lines end in *heares . . . sense.*; in Ff in *vulgar: . . . sound* See first note to l. 204 below. Editors divide as in Q¹. 203 Everyone] Q² *every ones* hears that] Ff *heares that*, Q¹ *here's that* Q² *heares* 204 Which . . . sound.] From Ff. Q¹ *That . . . sense.* Q² *That . . . sense* Furness, Cam, etc. follow F. Ridley *Which . . . sense.* 204, 205 But . . . army?] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 206 speedy foot:] From Ff. Q¹ *speed fort* Q² *speed for't*, Editors follow F. (Kittredge *foot*.) 206, 207 the main . . . thought.] = "The main body is expected to be descry'd every hour." (Johnson). descry] From Ff. E².^a *discry* Q¹ *descryes*, Q² *descries*, Editors *descry* 207 Stands] Q¹ *Standst* thought.] From Ff. Q¹.^a *thoughts*. Editors *thought*. 209 Her] Ff *Her* Q¹ *Hir* Q² *His* Editors *Her* *Exit Gentleman.*] From Johnson. Q¹.^a Exit. Ff Exit. (after *on*.) 210 ever-gentle] Capell added hyphen, generally adopted. 212 father.] Conventional mode of respectful address to an elder, not to a father as such.

GLOUCESTER

Now, good sir, what are you?

EDGAR

A most poor man, made tame to fortune's blows,
 Who, by the art of known and feeling sorrows,
 Am pregnant to good pity. Give me your hand,
 I'll lead you to some bidding.

215

GLOUCESTER

Hearty thanks.

The bounty and the benison of heaven:
 To boot, and boot!

Enter Oswald.

OSWALD

A proclaimed prize! Most happy!

That eyeless head of thine was first framed flesh
 To raise my fortunes. Thou old unhappy traitor,
 Briefly thyself remember. The sword is out
 That must destroy thee.

220

GLOUCESTER

Now let thy friendly hand

Put strength enough to 't.

Edgar interposes.

OSWALD

Wherefore, bold peasant,

Dar'st thou support a published traitor? Hence!

225

Lest that th' infection of his fortune take

Like hold on thee. Let go his arm.

EDGAR

Chill not let go, zir, without vurther 'cagion.

214 tame to] From Ff. Q¹. ^a *lame by* Furness, Cam, etc. *tame to* Ridley *lame by* 217-219 Hearty . . . boot!] Divided as in Ff. Prose in Q¹. ^a. Editors divide as in F. 218 bounty] From Q² Ff. Q¹ unc. *bornet* Q¹ c. *bounty* (Greg: VKL, 32, 175, 180.) Editors *bounty* the benison] Q² Ff *the benizon* Q¹ unc. *beniz* Q¹ c. *the benizon* (Greg: VKL, 32, 175, 180.) Editors *benison* 218, 219 heaven . . . boot!] From Q² Ff (Prose in Q²). Q¹ unc. *heauen to saue thee*. Q¹ c. (Prose) *heauen, to boot, to boot*. (Greg: VKL, 16, 32, 151, 175, 180, 182.) Furness, Cam, etc. follow F. Ridley *heaven To save thee!* 219 *Enter Oswald.*] Q¹. ^a Ff *Enter Steward*. Furness, Cam, etc. follow Q F. Chambers *Enter Oswald*. Kittredge *Enter [Oswald the] Steward*. Phelps, NCE *Enter Steward [Oswald]*. 219-227 A . . . arm.] Divided as in Ff. Prose in Q¹. ^a. Editors divide as in F. 220 first] Q² Ff *first* Q¹ unc. omits. Q¹ c. admits. (Greg: VKL, 32, 176, 180.) Ridley omits. 221 old] Ff *old*, Q¹. ^a *most* Furness, Cam, etc. *old* Ridley *most* 224 *Edgar interposes.*] Added by Collier. Johnson *Edgar* opposes. Furness records in notes. Cam, Delius, etc. follow Collier. 225 Dar'st] Ff *Dar'st* or *Darst* Q¹ *durst* Q² *darst* Furness, Delius, etc. *Dar'st* Cam, Chambers, Craig: A *Darest* Ridley *Durst* 226 that th'] From Ff. Q¹. ^a *the* Furness, Kittredge, Alexander, Muir *that th'* Cam, Delius, Chambers, Craig: A, NCE *that the* Craig, Phelps *that* Ridley *the* 228] Two lines in Ff, ending *Zir*, . . . 'casion.

OSWALD

Let go, slave, or thou diest!

EDGAR Good gentleman, go your gait, and let poor voke pass. 230
 And 'chud ha' been *zwaggered* out of my life, 'twould not ha'
 been zo long as 'tis by a vortnight. Nay, come not near th' old
 man. Keep out, che vor' ye, or I 'se try whether your costard or
 my ballow be the harder. Chill be plain with you.

OSWALD Out, dunghill!

235

They fight.

EDGAR Chill pick your teeth, zir. Come: no matter vor your
 foins.

The dialect assumed by Edgar is the conventional rustic speech of the contemporary stage, later associated with the south-western parts of England, but in the fifteenth century much wider spread in the south. On it, see Bradley in *Sh. Eng.*, ii 570 f. Chill] Furness, Cam, etc. *Chill* Delius *Ch'ill* NCE 'Chill zir.] Ff zir, Q¹.² *sir* Furness, Cam, etc. zir, Delius *Zir*, Craig, Phelps, Craig: A *zur*, Ridley *sir*, 'cagion.] Ff 'casion or *casion* Q¹.² *cagion*. Furness, Cam, etc. 'casion. Ridley, Kittredge 'cagion. See note to *voke* below. 230 and] Q¹.² omit. Ridley omits. *voke*] Q¹ *voke* Q² Ff *volke* or *volk* Furness, Cam, etc. *volk* Kittredge *voke* Here, as in the case of 'cagion, Q¹ probably preserves the original dialect form. See Kökeritz, p. 38. 231 And . . . been] = Could I have been (or, If I could have been) 'chud] Ff 'chud Q¹.² *chud* Cam, etc. *chud* Delius *ch'ud* Furness, NCE, Muir 'chud 231 ha'] Ff ha' Q¹.² *haue* Furness, Cam, etc. ha' Ridley *have* *zwaggered*] = swaggered, bullied, blustered. F¹ *zaggerd* F²⁻⁴ *zwaggerd* Q¹ *swaggar'd* Q² *zwaggar'd* Furness, Cam, etc. *zwaggered* or *zwagger'd* Ridley *swagger'd* 'twould] Q¹ *it would* Q² *it wold* Furness, Cam, etc. 'twould Ridley *it would* 232 zo] Q¹ *so* Furness, Cam, etc. *zo* Ridley *so* as 'tis] Q¹.² omit. Ridley omits. vortnight.] From Q² Ff. Q¹ unc. *fortnight*, Q¹ c. *vortnight*, (Greg: VKL, 32, 176, 180.) th'] Q¹.² *the* 233 out.] Q² Ff *out* Q¹ unc. *out*, Q¹ c. *out* (Greg: VKL, 32, 176, 182, 183.) che vor' ye,] = I warrant ye. From Ff. Q¹.² *cheuore ye*, Furness, Delius, Muir *che vor' ye* Cam, Craig, Chambers, Phelps, Ridley, Craig: A, Alexander *che vor ye*, Kittredge *che vore ye*, NCE 'che vor ye, I'se] = I shall. Ff *ice* Q¹.² *ile* Furness *ice* Cam I'se Johnson, Delius, Craig, Chambers, Phelps, Craig: A, Muir *ise* Ridley I'll Kittredge, NCE *Ise* Alexander *ice* whether] From Q¹.² Ff *whither* Furness, Craig: A, Muir *whither* Cam, Delius, etc. *whether* costard] Ff *Costard*, Q² *costard* Q¹ unc. *coster* Q¹ c. *costerd* (Greg: VKL, 32, 176, 180.) 234 ballow] Ff *Ballow* Q¹ unc. *battero* Q¹ c. Q² *bat* (Greg: VKL, 16, 32, 151, 176, 182.) North-Midland dialect word for cudgel. See Wright: DD. Editors *ballow* Chill] = I will. From Q² Ff. Q¹ *ile* Furness, Cam, etc. *chill* or *Chill* Delius *Ch'ill* Ridley I'll NCE 'Chill 235 *They fight*.] From Q¹.² Ff omit. Furness, Cam, etc. *They fight*. Delius, Craig, Phelps, Craig: A, NCE, Muir, following Rowe, *They fight*, and Edgar knocks him down. Chambers *They fight*, and Oswald falls. 236 Chill] Furness, Cam, etc. *Chill* Delius *Ch'ill* NCE 'Chill zir.] Ff *Zir*: Q² *zir*, Q¹ *sir*, Furness *zir*: Cam *zir*: Delius *Zir*. Craig, Phelps *zur*. Ridley *sir*: Chambers, Kittredge, Craig: A, NCE, Alexander, Muir *zir*. vor] Q¹.² *for* Furness, Cam, etc. *vor* Ridley *for* 237 foins.] = Thrusts

Oswald falls.

OSWALD

Slave, thou hast slain me. Villain, take my purse.
 If ever thou wilt thrive, bury my body;
 And give the letters which thou find'st about me 240
 To Edmund Earl of Gloucester. Seek him out
 Upon the English party. O, untimely death!
 Death!

He dies.

EDGAR

I know thee well: a serviceable villain,
 As duteous to the vices of thy mistress 245
 As badness would desire.

GLOUCESTER

What, is he dead?

EDGAR

Sit you down, father: rest you.
 Let's see these pockets. The letters that he speaks of
 May be my friends. He's dead: I am only sorry
 He had no other deathsmā. Let us see: 250
 Leave, gentle wax; and, manners, blame us not.
 To know our enemies' minds, we rip their hearts:
 Their papers, is more lawful.

in fencing. *Oswald falls.*] Added by Cam, adopted in Ridley, Kittredge. Furness notes. Omitted in Delius, Craig, Craig: A, NCE, Alexander, Muir. See note to l. 235. 241, 242 To . . . out Upon] Divided as in Ff. One line in Q¹.² Editors divide as in F. out Upon] From Ff. Q¹ unc. *out vpon* Q¹ c. Q² *out, vpon* (Greg: VKL, 32, 177, 182.) 242 English] From Ff. Q¹ unc. Q² British (Q² in roman) Q¹ c. Brittitish. (Greg: VKL, 32, 177, 181.) Furness, Delius, etc. *English* Cam, Ridley, Kittredge *British* 243 Death!] Put in separate line by Cam. Separate line in Furness, Cam, Ridley, Craig: A, NCE, Alexander, Muir. Omitted in Theobald, etc. Delius, Craig, Chambers, Phelps. *He dies.*] From Q¹.² Ff omit. Editors *He dies. or Dies.* 245, 246 As duteous . . . desire.] One line in Q¹. Divided as in Q² Ff. Editors divide as in F. 247-251] Divided as in Ff. Four lines in Q¹.², ending *pockets, . . . friends, . . . deathsmā . . . not* (Q² *deathsmā. . . not.*) Editors divide as in F. 247, 248 you. Let's] From Ff. Q¹ unc. *you lets* Q¹ c. Q² *you, lets* (Greg: VKL, 32, 177, 180.) Editors *you. Let's* or *you.—Let's* or *you! Let's* 248 these] From Ff. Q¹.² *his* Furness, Cam, etc. *these* Craig, Phelps, Ridley, Kittredge *his* 248, 249 of May] From Ff. Q¹ unc. Q² *of may* Q¹ c. *of, may* (Greg: VKL, 32, 177, 182.) 249 sorry] From Q² Ff. Q¹ *sorrow* Editors *sorry* 251 Leave,]=By your leave, Cf. *Twelfth Night* II v 82, *By your leave, wax.* manners, blame] Q¹.² *manners blame* Ff *manners: blame* Editors *manners, blame* 251, 252 not. To] Q² *not, To* Q¹ Ff *not To* Cam, Delius, etc. *not: To* Furness, Chambers, Kittredge, NCE *not. To* 252 minds, we] From Ff. Q¹ unc. Q² *minds wee'd* Q¹ c. *minds, wee'd* (Greg: VKL, 16, 32, 177, 180.) Furness, Delius, NCE, Muir *minds, we* Cam, Chambers, Ridley, Kittredge *minds, we'd* Craig, Phelps, Craig: A *minds, we'd* Alexander *minds we'd*

(*Reads the letter*) 'Let our reciprocal vows be remembered. You have many opportunities to cut him off. If your will want 255 not, time and place will be fruitfully offered. There is nothing done if he return the conqueror. Then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.

'Your—wife, so I would say—affectionate servant. 260
'GONERIL.'

O indistinguished space of woman's will!
A plot upon her virtuous husband's life; .
And the exchange my brother! Here, in the sands,
Thee I'll rake up, the post unsanctified 265
Of murderous lechers; and in the mature time
With this ungracious paper strike the sight
Of the death-practised Duke. For him 'tis well
That of thy death and business I can tell.

GLOUCESTER

The King is mad. How stiff is my vile sense, 270
That I stand up, and have ingenious feeling

254 (*Reads the letter*)] From Ff. Q¹ unc. omits. Q¹ c. Q³ A Letter. (Greg: VKL, 32, 177, 180.) Furness, Cam, etc. (*Reads*). Craig, Phelps, Craig: A omit. Kittredge, NCE follow F. 254-260 Let . . . servant,] Prose in Ff and in italics; prose in Q¹ and in roman; 8 lines in Q³, first seven in italics, ending remembered, . . . off. . . offered. . . Conqueror, . . . Iayle, . . . me, . . . labour. Prose in editors: in italics in Furness, Craig, Chambers, Phelps, Craig: A, Muir; roman with quotation marks in Cam, Delius, etc. See note to iv v 29, 33. Sprague, 93, 94, remarks that, from the nature of Gloucester's next speech, which is a soliloquy, he has not heard the reading of the letter. Edgar reads 'aside.' 254 our] Q¹.² *your* Furness, Cam, etc. *our* Ridley *your* 257 done if] Q¹ *done*, If Q³ done: If Ff done. If Furness, Cam, etc. *done*, if Craig, Phelps, Craig: A, Alexander, Muir *done if* 258 gaol;] Ff Gaole, or Gaol, Q¹ unc. *gayle*, Q¹ c. *Iayle*, Q³ Iayle, (Greg: VKL, 32, 177, 181.) Furness, Cam, etc. *gaol*; Ridley *gaol*, Kittredge *jail*; 260 —wife, . . . say—] Bracketed in Ff. *Q¹ wife (so . . . say) Q³ wife (so . . . say) & Furness, Cam, etc. use dashes.* Delius, Ridley, Kittredge, Alexander follow F. Muir *wife, so . . . say—* 262 O] Q¹.² Edg. O F¹ Oh F²⁻⁴ Of Editors O indistinguished] Q¹ *Indistinguisht* Q³ *undistinguisht* F¹⁻³ *indinguish'd* F⁴ *indistinguish'd* Schmidt defines *undistinguished* as incalculable; Onions as indefinable; Kittredge, reading *indistinguish'd* glosses as beyond the range of sight. Furness, Kittredge, NCE, Alexander, Muir *indistinguish'd* Cam, Delius, etc. *undistinguish'd* space]=extent. Theobald conj. *scope* Collier *blaze* Staunton conj. *sense* Emendation is not required. Editors *space* will!] Here means carnal desire (Schmidt). Kittredge's paraphrase of the passage gives the sense: "O woman's lust, how limitless is thy range!" Ff *will*, Q¹.² *wit*, Furness, Cam, etc. *will!* Ridley *wit!* 268 death-practised] Q¹.² omit hyphen. The phrase means threatened with death. 269 thy] Q³ *his* Editors *thy* tell.] Capell added Exit Edgar, dragging out the Body. Capell added Re-enter Edgar at l. 275. 270] One line in Q¹.²; two in Ff, ending *mad*: . . . *sense* Editors one

Of my huge sorrows! Better I were distract:
So should my thoughts be severed from my griefs,
And woes by wrong imaginations lose
The knowledge of themselves.

Drum afar off.

EDGAR Give me your hand; 275
Far off, methinks, I hear the beaten drum.
Come, father, I'll bestow you with a friend. *Exeunt.*

**SCENE VII. A TENT IN THE FRENCH CAMP. SOFT MUSIC PLAYING;
GENTLEMAN AND OTHERS ATTENDING.**

Enter Cordelia, Kent, and Doctor.

CORDELIA

O thou good Kent, how shall I live and work,
To match thy goodness? My life will be too short
And every measure fail me.

KENT

To be acknowledged, madam, is o'erpaid.
All my reports go with the modest truth,
Nor more nor clipped, but so.

CORDELIA

RDELIA Be better suited.
These weeds are memories of those worser hours.
I prithee, put them off.

KENT

Pardon, dear madam:

line. 273 severed] Ff *seuer'd* Q¹. ² *fenced* Furness, Cam, etc. *sever'd* Ridley
fenced 275 *Drum afar off*.] From Ff, after l. 273. Q¹ A drum a farre off.
Q² A Drumme afarre off. Furness, Cam, etc. place after *themselves*. (Craig
Drums); NCE after l. 273. Phelps *Drums afar*. 275, 276 Give . . . drum.]
Divided as in Q² Ff. One line in Q¹. Editors divide as in F. 277 *Exeunt*.]
From Ff. Q¹. ² *Exit*. SCENE VII.] Ff *Scæna Septima*. Q¹. ² omit. A TENT . . .
CAMP.] Added by Steevens after Capell. Steevens also added after Capell
Lear on a bed asleep. (See note to l. 20 below). Furness, Cam, Ridley admit
Lear . . . asleep. Delius, Craig, etc. omit. SOFT . . . PLAYING;] Added by
Dyce. Capell's conjecture. GENTLEMAN . . . ATTENDING.] Added in Globe
and Cam. (Adams: Platform.) See note to ll. 24, 25. Enter . . . Doctor.]
From Q¹. ¹. Ff Enter Cordelia, Kent, and Gentleman. The speech-prefixes
in this Sc. in F¹ are: Cor.; Kent; Gent.; Gen.; Lear. In Q¹: Cord., Cor.;
Kent; Gent.; Lear. 1-3 O . . . me.] Divided as in Rowe. Two lines in Q¹,
ending *goodnes*, . . . *me*.; three in Q², ending Kent, . . . *goodnesse*, . . . *me*.; five
in Ff, ending Kent, . . . *worke* . . . *goodnesse?* . . . *short*, . . . *me*. Editors
divide as in Rowe. 6-8 Be . . . off.] Divided as in Q² Ff; two lines in Q¹,
ending *those*, . . . *off*. Editors divide as in F. 8 *prithce*,] F¹ *prythee* Q² F²-4
prethee Q¹ *prithe* Furness, Cam, etc. *prithce* or *prithce*, Delius *pr'ythee*,
Pardon,] From Ff. Q¹. ² *Pardon me* Cam, Delius, Craig, Phelps, Ridley,

Yet to be known shortens my made intent.
 My boon I make it that you know me not
 Till time and I think meet. 10

CORDELIA

Then be 't so, my good lord. (*To the Doctor*) How does the King?

DOCTOR

Madam, sleeps still.

CORDELIA

O you kind gods,
 Cure this great breach in his abused nature! 15
 Th' untuned and jarring senses, O, wind up
 Of this child-changed father!

DOCTOR

So please your Majesty

That we may wake the King. He hath slept long.

CORDELIA

Be governed by your knowledge, and proceed
 I' th' sway of your own will. Is he arrayed? 20

Enter Lear in a chair carried by Servants.

GENTLEMAN

Ay, madam. In the heaviness of sleep
 We put fresh garments on him.

DOCTOR

Be by, good madam, when we do wake him.

Craig: A *Parden me*, Furness, Chambers, Kittredge, NCE, Alexander, Muir *Pardon*, 9 made intent.] = "intent *formed*." (Johnson). 12] One line in Q¹. ^a; two in Ff, ending *Lord: . . . King?* be't] From Ff. Q¹ *beet* Q^a *be it* Chambers *be it* so, . . . How] Ff *so my good Lord: How* Q¹ *so, my good Lord how* Q^a *so: my Lord how* (*To the Doctor*)] Theobald added *To the Physician*. which Furness notes. Editors (*To the Doctor*.) 13, 17 DOCTOR] Ff Gent. Q¹. ^a Doct. 14, 15 O . . . nature!] Divided as in Q^a Ff. One line in Q¹. 16 jarring] From Ff. Q¹. ^a *hurrying* Furness, Cam, etc. *jarring* Ridley *hurrying* 17 child-changed] Q¹ F^a omit hyphen. The phrase means either changed to a child, or changed by his children; or both. 17, 18 So . . . King.] Divided as in Ff. One line in Q¹. ^a. Editors follow F. 18 That] Q^a omits. King. He] Ff *King, he* Q¹ *king, He* Q^a *King He* Furness, Delius, etc. *king? he* Cam *king: he* Ridley, Alexander *king; he* Kittredge, NCE *King? He* 20 arrayed?] Q¹ *arrayd*, *Enter . . . Servants.*] From Ff. Q¹. ^a omit. See note above to S.D. A TENT . . . CAMP. Delius, Craig, Phelps, Kittredge, Craig: A, NCE, Muir admit. (NCE after *will*.) Furness, Cam, Ridley omit. Some editors have *his chair* Chambers places after *well*, l. 24. Alexander, after l. 25, He draws the curtains and discovers Lear asleep in bed. 21 GENTLEMAN] From Ff. Q¹. ^a Doct. Furness, Cam, etc. Gent. Delius, Craig: A Doct. of] Ff *of* Q¹. ^a *of his* Furness, Delius, etc. *of* Cam, Ridley *of his* 23 DOCTOR] From Globe and Cam. Capell Phy. Q¹ Gent. Q^a Kent. Continued to Gent. in Ff. Furness, Cam, etc. Doct. Delius, Craig: A Kent. Be . . .

I doubt not of his temperance.

CORDELIA

Very well.

DOCTOR

Please you, draw near. Louder the music there!

25

CORDELIA

O my dear father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!

KENT

Kind and dear princess!

CORDELIA

Had you not been their father, these white flakes 30
Did challenge pity of them. Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu!— 35
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,

madam,] From Ff. Q¹. ^a *Good madam be by* Furness, Cam, etc. follow F. Ridley *Good madam, be by* 24 not] F¹. ^a omit. Editors admit. 24, 25 Very well. DOCTOR . . . there!] From Q¹. ^a. Ff omit. Editors admit. Rhodes, 32-35, points out that in Q the arrangements are different from those in F. Lines 24, 25 indicate that, according to Q, Lear is in the Chamber at the rear of the stage, the curtains before which are drawn aside, revealing him. 26-29 O . . . made!] Divided as in Ff. Three lines in Q¹, ending *lips*, . . . *sisters* . . . *made*. Q^a has four lines, ending *father*, . . . *lippes*, . . . *harmes* . . . *made*. Editors divide as in F. 26 father! Restoration] Q¹ *father restoratiō* Q^a *father, Restoration* Ff *Father, restauration* (F¹ *restauration*) Cam, Delius, etc. *father! Restoration* Furness, Kittredge *father, restoration* 29 Kind] Q¹ *Kind* 31 Did challenge] From Ff. Q¹. ^a *Had challeng'd* (Q^a *challeng'd*) Furness, Alexander, Muir follow F. Cam, Delius, Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A follow Q. 32 opposed] From Ff. Q¹. ^a *expos'd* Furness, Cam, etc. *opposed* or *oppos'd* Craig, Phelps, Ridley *expos'd* warring] From Q¹. ^a. Ff *larring* or *jarring* Editors warring 33-36 To stand . . . helm?] From Q¹. ^a. Ff omit. Editors admit. 33 dread-bolted] (=armed with the terrible thunder-bolt.) Theobald's hyphen, widely adopted. Alexander *dread bolted* 35 lightning? to] From Theobald. Q¹ *lightning* to Q^a *lightning*, to Editors *lightning?* to except Chambers *lightning*, to watch—poor perdu!—] Q¹. ^a *watch poore* Per du, Furness *watch, poor perdu* Cam, Craig, etc. *watch—poor perdu*— Delius *watch (poor perdu)* Chambers *watch—poor perdu*! Muir *watch—poor perdu*!— perdu=soldier placed in a position of special danger (Onions). 36 helm? Mine] Q^a *helme? Mine* Q¹ *helme mine* Editors *helm? Mine* 36-38 Mine . . . father,] Divided as in Q¹. ^a. Three lines in Ff, ending *me*, . . . *fire*, . . . (*poore Father*) Editors divide as in Q. 36 Mine enemy's] Ff *Mine Enemies* Q¹. ^a *mine inlurious* Furness, Cam, etc. *mine enemy's* Ridley *mine injurer's* 38 wast] Ff *was't*

To hovel thee with swine and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all. He wakes. Speak to him. 40

DOCTOR

Madam, do you: 'tis fittest.

CORDELIA

How does my royal lord? How fares your Majesty?

LEAR

You do me wrong to take me out o' th' grave. 45
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.

CORDELIA

Sir, do you know me?

LEAR

You are a spirit, I know. Where did you die?

CORDELIA

Still, still, far wide! 50

DOCTOR

He's scarce awake. Let him alone awhile.

LEAR

Where have I been? Where am I? Fair daylight!
I am mightily abused. I should ev'n die with pity
To see another thus. I know not what to say.
I will not swear these are my hands. Let's see: 55
I feel this pin prick. Would I were assured
Of my condition!

CORDELIA

O, look upon me, sir,

43 DOCTOR] Q¹.^a Doct. F¹ Gen. F²⁻⁴ Gent. Editors Doct. 44] One line in Q¹.^a; two in Ff, ending *Lord? . . . Majesty?* Editors one line. 45 o' th'] F¹ o' th' F²⁻⁴ oth' Q¹ ath Q² a'th Furness, Kittredge, NCE, Alexander, Muir o'th' Cam, Delius, Craig, Phelps, Craig: A, Ridley o' the Chambers of the 48 do . . . me?] From Ff. Q¹ know me. Q² know ye me? Furness, Cam, etc. do you know me? Ridley know me. 49 You are] From Ff. Q¹ Yar Q² Y'are Editors You are Where] Q¹ F¹.^a where Q² F²⁻⁴ when When would normally be more natural; but Lear's mind is perplexed about place. He first thinks Cordelia a soul in bliss but imagines he's in hell (ll. 46-48); then perceives fair daylight and asks where he is. (l. 52). Furness, Cam, etc. when Delius, Chambers, Phelps, Kittredge When Ridley, NCE, Muir where Alexander Where 51 DOCTOR] Q¹.^a Doct. F¹.^a Gen. F²⁻⁴ Gent. Editors Doct. 51, 52] Divided as in Q¹.^a; four lines in Ff, ending *awake, . . . while. . . bin? . . . light?* Editors divide as in Q. 51 awhile.] From Q². Q¹ Ff a while. 52 daylight!] Ff day light? Q¹ day light, Q² day light! 53 ev'n] F¹.^a ev'n F²⁻⁴ even Q¹.^a ene Furness, Cam, etc. e'en Delius, Craig, Phelps even NCE ev'n 56, 57 I feel . . . condition!] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 57-59 O . . . kneel.] Divided as in Q² Ff. Prose in Q¹. Editors divide as in F.

And hold your hand in benediction o'er me.
You must not kneel.

LEAR Pray, do not mock me.

I am a very foolish fond old man, 60
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you and know this man;
Yet I am doubtful; for I am mainly ignorant | 65
What place this is, and all the skill I have
Remembers not these garments, nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

CORDELIA And so I am, I am. 70

LEAR

Be your tears wet? Yes, faith. I pray, weep not.
If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong.
You have some cause, they have not.

CORDELIA No cause, no cause. 75

LEAR

Am I in France?

KENT In your own kingdom, sir.

LEAR

Do not abuse me.

DOCTOR

Be comforted, good madam. The great rage,
You see, is killed in him; and yet it is danger
To make him even o'er the time he has lost. 80

58 hand] *Ff hand* Q¹.^a *hands* Furness, Cam, etc. *hands* NCE, Muir *hand*
59 You] *Ff You* Q¹.^a *no sir you* (Q^a *No*) Editors *No, sir, you* me.] Q¹
omits. Ridley omits. 61 Fourscore . . . less;] One line in Knight; two
in *Ff*, ending *upward*, . . . *lesse*: Q¹.^a read *Fourscore . . . plainly*, as one
line, omitting *not . . . less*; Editors follow Knight. 63 in my perfect] From
Q¹ *Ff*. Q^a *perfect in my* Editors follow Q¹ *F*. 68 not] Q^a *no* 70 I am, I am.]
F¹ *I am: I am*. F^a-4 *I am: I am*, Q¹.^a *I am*. Furness *I am: I am*. Cam, Delius,
etc. *I am, I am*. Ridley *I am*. Kittredge *I am! I am!* 71] One line in Q¹.^a;
two in *Ff*, ending *wet?* . . . *not*, (or *not*.) Editors one line. 78 DOCTOR]
Q¹.^a *Doct*. *Ff Gent*. Editors *Doct*. 78-82 *Be . . . settling*.] Divided
as in Theobald. Prose in Q¹.^a. Three lines in *Ff*, ending *rage . . . in*,
. . . *settling*. Editors divide as in Theobald. 79 killed in him;] From *Ff*.
(*him*.) Q¹.^a *cured in him*, Furness, Cam, etc. *kill'd in him*; (or *him*: or *him*.)
Ridley *cur'd in him*: 79, 80 and yet . . . *lost*.] From Q¹.^a. *Ff* omit. Editors
admit. 79 it is] Q¹.^a *it is* Furness, Chambers *'tis* Cam, Delius, etc. *it is*

Desire him to go in. Trouble him no more
Till further settling.

CORDELIA

Will 't please your Highness walk?

LEAR

You must bear with me.

Pray you now, forget and forgive:

85

I am old and foolish.

Exeunt. Manent Kent and Gentleman.

GENTLEMAN Holds it true, sir, that the Duke of Cornwall was
so slain?

KENT (CAIUS) Most certain, sir.

GENTLEMAN Who is conductor of his people?

90

KENT (CAIUS) As 'tis said, the bastard son of Gloucester.

GENTLEMAN They say Edgar, his banished son, is with the Earl
of Kent in Germany.

KENT (CAIUS) Report is changeable. 'Tis time to look about: the
powers of the kingdom approach apace.

95

GENTLEMAN The arbitrement is like to be bloody. Fare you
well, sir. *Exit.*

KENT (CAIUS)

My point and period will be thoroughly wrought,

Or well or ill, as this day's battle's fought.

Exit.

ACT V

SCENE I. THE BRITISH CAMP NEAR DOVER.

*Enter, with drum and colours, Edmund, Regan, Gentlemen,
and Soldiers.*

EDMUND

Know of the Duke if his last purpose hold,

83 Will't] From Rowe. Q¹.^a Ff *Will't* except Chambers *Will it*
84-86] Prose in Q¹. Three lines in Q^a Ff, ending *me: . . . forgive, . . . foolish*.
The three lines in F seem intentional, expressing Lear's failing, and tired
speech. Capell set in two lines, ending *me: . . . foolish*. Prose in Furness, Cam,
Muir. Two lines in Delius, Craig, etc., ending *me. . . foolish*. Two lines in
Duthie, ending *forgive, . . . foolish*. 85 you now.] From Ff. Q¹.^a *now* Furness,
Cam, etc. *you now*, Ridley *now*, 85 forget and forgive:] Common phrase:
see Tilley: F, 597. *Exeunt . . . Gentleman.* Q¹.^a *Exeunt. Manent Kent and*
Gent. (Q^a Gentleman.) Ff *Exeunt*. 87-99 GENTLEMAN Holds . . . fought.
Exit.] From Q¹.^a. Ff omit. Editors admit. 94-97 Report . . . sir.] Three
lines in Q¹.^a, ending *about, . . . apace. . . sir*. Editors prose. 97 *Exit.*] Q¹.^a
omit. Theobald *Exit Gent.* 99 *Exit.*] Q^a omits. ACT V SCENE I.] Ff *Actus*
Quintus. Scena Prima. Q¹.^a omit. THE . . . DOVER.] Added after Capell.
(Adams: *The Platform.*) *Enter . . . Soldiers.*] From Ff. (F^a Regan.) Q¹.^a *Enter*

Or whether since he is advised by aught
To change the course. He's full of alteration
And self-reproving. Bring his constant pleasure.

To a Gentleman, who goes out.

- REGAN
Our sister's man is certainly miscarried. 5
- EDMUND
'Tis to be doubted, madam.
- REGAN
Now, sweet lord,
You know the goodness I intend upon you.
Tell me, but truly, but then speak the truth,
Do you not love my sister?
- EDMUND
In honoured love.
- REGAN
But have you never found my brother's way 10
To the forfended place?
- EDMUND
That thought abuses you.
- REGAN
I am doubtful that you have been conjunct
And bosomed with her, as far as we call hers.
- EDMUND
No, by mine honour, madam.
- REGAN
I never shall endure her. Dear my lord, 15
Be not familiar with her.
- EDMUND
Fear me not.
She and the duke her husband!

Edmund, Regan, and their powers. The speech-prefixes in this Sc. in F¹ are Bast.; Reg.; Regan; Alb.; Gone., Gon.; Edg. In Q¹: Bast.; Reg.; Gono., Gon.; Alb.; Edg. 3 course. He's] Ff *course, he's* Q¹ unc. *course, he's* Q¹ c. *course, he's* Q² *course, he is* (Greg: VKL, 16, 34, 151.) Furness, Delius, Chambers, Kittredge, NCE, Alexander *course. He's* Cam, Ridley *course: he's* Craig, Phelps, Craig: A, Muir *course; he's* alteration] Ff *alteration*, Q¹ unc. *abdication* Q¹ c. Q² *alteration* (Greg: VKL, 34, 177, 180.) Furness, Cam, etc. *alteration* Ridley *abdication* 4 *self-reproving*] F¹ *selfereproving*, Q¹ F²⁻⁴ *selfe reproving*, Q² *selfe-reproving*, Editors *self-reproving* (various stops). Bring . . . pleasure.] = Bring back to us his fixed resolve. *To . . . out.*] Added in Globe. Furness, Cam, Ridley, NCE follow Globe. Delius, Craig, Chambers, Craig: A, Muir *To an Officer, who goes out.* Kittredge, Alexander *Exit an Officer.* 8 *me, but truly,*] Q¹ Ff *me but truly*, Q² *me truly*, Cam, Craig, etc. *me, but truly*, Furness, Delius *me—but truly*,— Ridley *me but truly*, Chambers, Kittredge, NCE, Alexander *me—but truly*— 9 In] Ff *In* Q¹ I, Q² I Furness, Cam, etc. *In* Ridley *Ay*, 11 *forfended*] From Q¹. Q² *forefended* Ff *fore-fended* Furness, Cam, etc. *forfended* Craig, Phelps *forefended* 11-13 *That . . . hers.*] From Q¹.² Ff omit. Editors admit. 12, 13 I . . . hers.] Divided as in Q². Prose in Q¹. Editors divide as in Q¹. 15, 16 I . . . her.] Divided as in Ff; two lines

Enter, with drum and colours, Albany, Goneril, Soldiers.

GONERIL (*aside*)

I had rather lose the battle than that sister
Should loosen him and me.

ALBANY

Our very loving sister, well be-met. 20
Sir, this I heard: the King is come to his daughter
With others whom the rigour of our state
Forced to cry out. Where I could not be honest
I never yet was valiant. For this business,
It touches us as France invades our land, 25
Not bolds the King, with others whom, I fear,
Most just and heavy causes make oppose.

EDMUND

Sir, you speak nobly.

REGAN

Why is this reasoned?

in Q², ending *her*, . . . *her*. Prose in Q¹. Editors divide as in F. 16, 17 Fear . . . husband!] Divided as in Capell. One line in Q¹. ² Ff. Editors divide as in Capell. 16 me] Q¹. ² *me* Ff omit. Editors admit. 17 *Enter* . . . *Soldiers*.] From Ff. Q¹. ² *Enter* Albany and Gonorill with troupes. (Q² troops.) 18, 19 (*aside*) I . . . *me*.] Divided as in Theobald. Two lines in Q², ending *battell* . . . *me*. Prose in Q¹. Ff omit. Theobald added *aside*. Editors divide as in Theobald. 19 and] In Q¹ unc. the *a* dropped out and the *r* of *our* in l. 20 shifted upwards. Q¹ c. Q² and (Greg: VKL, 37.) 21 Sir, . . . heard:] From Ff (*heard*). Q¹. ² *For this I heare* Furness, Kittredge *Sir*, . . . *hear*: Cam, Chambers *Sir*, . . . *hear*; (Chambers *hear*.) Delius, Craig, Phelps *Sir*, . . . *heard*, Craig: A, Muir *Sir*, . . . *heard*; Ridley *For this I hear*; NCE, Alexander *Sir* . . . *heard*: 23-28 Where . . . nobly.] From Q¹. ² Ff omit. Editors admit. 24-27 For . . . oppose.] Difficulties in this passage are caused by ellipsis and rare use of *bold* as a verb. For *bold* Pope read *holds*, Hammer *holds to*, Capell *holds for* Abbott, para. 290, gives a list of verbs formed from nouns and adjectives, among them *bold* explained as 'embolden.' *Not bolds the King*, has accordingly been understood to mean *Not as it* (or he) *emboldens the King*, The Cambridge editors described this as "a very harsh construction." They suspected corruption in the passage and thought Albany should say something of this kind: "I should be ready to resist any mere invader, but the presence in the invader's camp of the king and other Britons, who have just cause of enmity to us, dashes my courage." It does not appear, however, that Albany's courage is in question. He implies that honour compels him to fight. France is an invader and must be opposed for that reason: certainly not because he emboldens Lear and others who have cause to oppose the existing powers by reason of the grievous wrongs latterly inflicted upon them. As is clear in the play Albany is sympathetic to Lear and recognises existing evils. Q¹. ² punctuate *busines* . . . *vs*, . . . *land* . . . *King*, . . . *feare*, . . . *oppose*. (Q² *business*) Our text is punctuated as in Chambers, Kittredge, etc. Furness, Cam, etc. have also commas after *us*, and *others*, 25 touches] From Q¹. Q² *toucheth* Furness, Cam, etc. *toucheth* Alexander,

GONERIL

Combine together 'gainst the enemy;
For these domestic and particular broils 30
Are not the question here.

ALBANY

Let's then determine

With th' ancient of war on our proceeding.

EDMUND

I shall attend you presently at your tent.

REGAN

Sister, you'll go with us?

GONERIL

No. 35

REGAN

'Tis most convenient: pray go with us.

GONERIL (*aside*)

O, ho, I know the riddle.—I will go.

As they are going out, enter Edgar disguised.

EDGAR

If e'er your Grace had speech with man so poor,
Hear me one word.

ALBANY

I'll overtake you.

Exeunt all but Albany and Edgar.

Speak.

Muir touches 30 and . . . broils] From Ff. Q¹ *dore particulars* Q² *doore particulars*, Malone supposed *dore* a misprint for *dere* i.e. dear; and Ridley reads *dear particulars* Alexander combines with preceding word *domestic* and reads *domestic-door particulars* Duthie and *particular broiles*, (though he thinks Malone's *dere* for *dore* the most likely explanation but does not suspect F, see his p. 420). Furness, Cam, etc. and *particular broils* 31 the] Q¹, ² *to* Furness, Cam, etc. the Ridley to 31, 32 Let's . . . proceeding.] Divided as in Q². Prose in Q¹. Ff end lines in *warre* (or *war*) . . . *proceeding*. Editors divide as in Q². 31 Let's] Q¹, ² *Let vs* Furness, Cam, etc. *Let's* Delius, Ridley *Let us* Chambers *Let us*, 32 th' ancient] From Ff. Q² *the auntient* Q² *the Ancient* proceeding.] Q¹, ² *proceedings*. Furness, Cam, etc. *proceeding*. Chambers, Ridley *proceedings*. 33 EDMUND I . . . tent.] From Q¹, ². Ff omit. Editors admit. 36 pray] Ff *pray* Q¹, ² *pray you* Furness, Cam, etc. *pray you*, Duthie, Muir *pray* 37 (*aside*)]. Added by Capell, generally adopted. *As . . . disguised.*] From Theobald. Q² Enter Edgar. Q² Exit. Enter Edgar, Ff *Exeunt both the Armies*. Enter Edgar. Furness, Cam, NCE, etc. follow Theobald and NCE adds: Albany remains. Delius, Craig Enter Edgar, disguised. Phelps follows F, 38 man] Q² *one* Editors *man* 39 *Exeunt . . . Edgar.*] From Cam., after *Speak*. Q¹ *Exeunt* (after *word*.) Q² Ff omit. Theobald *Exeunt* Edm. Reg. Gon. and Attendants. Furness, Cam, Chambers, Ridley, Kittredge, Alexander follow Cam; Furness places after *you*.— Delius, Craig, Craig: A,

EDGAR

Before you fight the battle, ope this letter. 40
 If you have victory, let the trumpet sound
 For him that brought it. Wretched though I seem,
 I can produce a champion that will prove
 What is avouchéd there. If you miscarry,
 Your business of the world hath so an end, 45
 And machination ceases. Fortune love you!

ALBANY

Stay till I have read the letter.

EDGAR

I was forbid it.

When time shall serve, let but the herald cry,
 And I'll appear again.

ALBANY

Why, fare thee well. I will o'erlook thy paper. 50

Exit Edgar.

Enter Edmund.

EDMUND

The enemy's in view. Draw up your powers.
 Here is the guess of their true strength and forces
 By diligent discovery; but your haste
 Is now urged on you.

ALBANY

We will greet the time.

Exit.

EDMUND

To both these sisters have I sworn my love; 55
 Each jealous of the other, as the stung
 Are of the adder. Which of them shall I take?
 Both? one? or neither? Neither can be enjoyed,

Muir follow Theobald, reading Goneril, Officers, Soldiers and Attendants. For NCE, see second note to l. 37. Phelps Exeunt Edmund, Regan, Goneril. 46 And . . . ceases.] From Ff. Q¹.^a omit. Editors admit. love] Q¹.^a *love* Ff *loves* Editors *love* 47-49 I was . . . again.] Divided as in Q³ Ff. Prose in Q¹. Editors divide as in F. 50 o'erlook] Q³ *looke ore thy*] Ff *thy* Q¹.^a *the* Furness, Cam, etc. *thy* Ridley *the* *Exit Edgar.*] From Dyce. Q¹.^a Ff *Exit*: 51 *view*. Draw] Q³ Ff *view*, *draw* Q³ unc. *view*, *draw* Q¹ c. *view*, *draw* (Greg: VKL, 15, 16, 34, 151, 178, 180.) Furness, Delius, etc. *view*; *draw* Cam *view*: *draw* Ridley *view*, *draw* 52 Here] From Ff. Q¹.^a *Hard* Furness, Cam, etc. *Here* Ridley *Hard* *guess*] Q³ *quesse*. *true*] Ff *true*. Q¹.^a *great* Furness, Cam, etc. *true* Ridley *great* 53, 54 By . . . you.] Divided as in Ff. One line in Q¹.^a. Editors divide as in F. 54 *Exit*.] Q³ omits. 55 sisters] Q¹ *sister* 56-58] Divided as in Ff. Two lines in Q¹, ending *Adder*, . . . *inloy'd*; three in Q³, ending *Adder*, . . . *one* . . . *enloy'd* Editors divide as in F. 56 stung] Ff *stung* Q¹.^a *sting* Editors *stung* 58 Both? one?] From Ff. Q¹.^a *both one* Editors *Both? one?* except Chambers, Ridley *Both, one*,

If both remain alive. To take the widow
 Exasperates, makes mad her sister Goneril; 60
 And hardly shall I carry out my side,
 Her husband being alive. Now then, we'll use
 His countenance for the battle; which being done,
 Let her who would be rid of him devise
 His speedy taking off. As for the mercy 65
 Which he intends to Lear and to Cordelia,
 The battle done, and they within our power,
 Shall never see his pardon; for my state
 Stands on me to defend, not to debate. *Exit.*

SCENE II. A FIELD BETWEEN THE TWO CAMPS.

*Alarum within. Enter, with drum and colours, Lear, Cordelia,
 and Soldiers, over the stage; and exeunt.*

Enter Edgar and Gloucester.

EDGAR

Here, father, take the shadow of this tree
 For your good host. Pray that the right may thrive.
 If ever I return to you again
 I'll bring you comfort.

GLOUCESTER

Grace go with you, sir!

Exit Edgar.

Alarum and retreat within. Enter Edgar.

EDGAR

Away, old man! Give me thy hand! Away! 5
 King Lear hath lost, he and his daughter ta'en.
 Give me thy hand! Come on!

GLOUCESTER

No further, sir: a man may rot even here.

64 who] Ff *who* Q¹. ^a *that* Furness, Cam, etc. *who* Ridley *that* 65 the] Ff
 the Q¹. ^a *his* Furness, Cam, etc. *the* Ridley *his* 66 intends] From Ff. Q¹
 intends Q^a extends Editors intends SCENE II.] Ff *Scena Secunda*. Q¹. ^a omit.
 Ridley heads this Scene as SCENES II and III. See note to Scene III. A . . .
 CAMPS.] Added after Capell. (Adams: *The Platform*.) *Alarum . . . exeunt.*
 From Ff. Q¹. ^a *Alarum*. Enter the powers of France over the stage, Cordelia
 with her father in her hand. The speech-prefixes in this Sc. in F¹ are: Edg.,
 Edgar; Glo. In Q¹: Edg.; Glost. 1 tree] Ff *Tree* or *tree* Q¹. ^a *bush* Furness,
 Cam, etc. *tree* Chambers, Ridley *bush* 3, 4 If . . . comfort.] Divided as in
 Q^a Ff; one line in Q¹. Editors divide as in F. 4 *Exit Edgar.*] From Pope.
 Q¹. ^a Ff *Exit*. (in Q¹. ^a after *comfort*.) Spedding would end Act IV here and
 begin Act V with the next line: See Introduction, p. 895 n. *Alarum . . . within.*
 From Ff. Q¹. ^a omit *within* Enter Edgar] Q¹. ^a Ff omit. 8 further,] Ff *further*

EDGAR

What, in ill thoughts again? Men must endure
 Their going hence, even as their coming hither: 10
 Ripeness is all. Come on.

GLOUCESTER

And that's true too.

Exeunt.

SCENE III. THE BRITISH CAMP NEAR DOVER.

*Enter, in conquest, with drum and colours, Edmund;
 Lear and Cordelia, as prisoners;—Soldiers, Captain.*

EDMUND

Some officers take them away. Good guard,
 Until their greater pleasures first be known
 That are to censure them.

CORDELIA

We are not the first
 Who with best meaning have incurred the worst.
 For thee, oppressed King, I am cast down; 5
 Myself could else outfrown false Fortune's frown.
 Shall we not see these daughters and these sisters?

LEAR

No, no, no, no! Come, let's away to prison.
 We two alone will sing like birds i' th' cage.
 When thou dost ask me blessing, I'll kneel down 10
 And ask of thee forgiveness: so we'll live,
 And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,
 Who loses and who wins, who's in, who's out; 15

Q¹. ^a *farther* Furness, Cam, etc. *further*, Ridley *farther*, 9] One line in Q¹. ^a; two in Ff, ending *again?* . . . *endure* Editors one line. *again?* Men] From Q^a Ff. Q¹ *again men* Editors *again?* Men 11 all. Come] Q¹. ^a F¹ *all come* F²⁻⁴ *all, come* Furness, Delius, etc. *all. Come* Cam, Ridley *all: come* Chambers *all! Come* GLOUCESTER And . . . too.] Q¹. ^a omit. Editors admit. *Exeunt.*] Q¹ omits. Q^a Exit. SCENE III.] Ff *Scena Tertia*. Q¹. ^a omit. Theobald, Ridley continue the Scene. THE . . . DOVER.] Added by Malone. (Adams: *The Platform*.) *Enter*, . . . *Captain.*] From Ff. Q¹. ^a Enter Edmund, with Lear and Cordelia prisoners. The speech-prefixes in this Sc. in F¹ are: Bast.; Cor.; Lear; Capt.; Alb.; Reg.; Rega., Regan; Gon.; Her.; Edg.; Gen., Gent.; Kent; Mess. In Q¹: Bast.; Cor.; Lear; Cap., Capt.; Alb.; Reg.; Gono., Gon.; Her.; Edg., Ed., Edgar; Gent.; Kent; Duke. 2 first] Q¹. ^a *best* Furness, Cam, etc. *first* Ridley *best* 3-5 We . . . down;] As in Ff. Two lines in Q¹, ending *incurd* . . . *downe*, Editors divide as in F. 5 I am] Ff *I am* Q¹. ^a *am I* Furness, NCE, Muir *I am* Cam, Delius, etc. *am I* 8 No, no, no, no!] Ff *No, no, no, no!* Q¹. ^a *No, no, no, no, no!* Furness, Cam, etc. *No, no, no, no*. (or finally *no!*) Ridley *No, no!* 9 i' th'] Q¹ *i'th* Q^a *i'th* 12 and sing,] Q^a omits. 13 hear poor rogues] From Q¹. ^a F²⁻⁴. F¹ *heere (poore Rogues)* Editors *hear poor rogues* 15 who's in, who's] From Ff.

And take upon's the mystery of things,
As if we were God's spies: and we'll wear out,
In a walled prison, packs and sects of great ones
That ebb and flow by th' moon.

EDMUND

Take them away.

LEAR

Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,
And fire us hence like foxes. Wipe thine eyes.
The good years shall devour them, flesh and fell,
Ere they shall make us weep: we'll see 'em starved first.
Come.

25

Exeunt Lear and Cordelia, guarded.

EDMUND

Come hither, Captain: hark.

Take thou this note. Go follow them to prison.

Q¹.² *whose in, whose* 19 by th'] Ff by th' Q¹ bith' Q³ by the 21] One line in Q¹.²; two in Ff, ending *Incense. . . thee?* Editors one line. 22, 23 He . . . foxes.] Upton, 218, and Carter, 442, associate this passage with Samson's destroying the Philistine corn by fixing *firebrands* in foxes' tails. Furness, 318, discredits the idea; and Muir, 255, cites a passage in Harsnett which certainly inspired Lear's words: "fire him out of his hold, as men smoke a Foxe out of his burrow:" Lear, however, probably has a confused recollection of the Biblical passage in *Judges*, xv, 4, particularly as l. 24 has a Biblical allusion; and note *brand from heaven*, l. 22. See next note. 24 good years] F¹ *good yeares* F² *good yeeres* F³.⁴ *good years* Q¹.² *good* Theobald *good-jers* Hammer *goujeres* which he explained as *morbus gallicus*, from French *gouge*, a woman of the camp. Malone, *goujeers* stating that F's *good years* was a corruption of *goujeers* Nares accordingly interprets *good years* in this passage. More likely is a somewhat confused allusion to the good fat kine (seven good years) and the evil lean kine (seven bad years) of *Genesis*, xli, where, in verse 20, the ill-favoured kine eat up the others. Note *devour* in l. 24 and *starved* in l. 25, appropriate to this imagery. Furness, Cam, Craig: A, NCE *good-years* Craig *goujeres* Chambers, Phelps, Ridley, Alexander, Muir *good years* Kittredge *goodyears* NED states that Hammer's derivation is inadmissible: nevertheless *goujere* has had quite a following. Delius explains *goujeers* as *Lustseuche* (syphilis) and Craig glosses *goujeres* as French disease. Kittredge remarks that the *good-fer* of *Merry Wives* i iv 102 is equivalent to 'mischief,' and hence we may gloss *good years* in the present passage by 'pestilence' or 'plague.' Lear, no doubt, so meant, whilst having a confused recollection of the *Genesis* passage. flesh] Q¹.² *fleach* 25, 26 Ere . . . Come.] Divided as in Pope. One line in Q¹. One line in Q³, omitting *Come* Two lines in Ff, ending *weepe? . . . come*. Chambers one line. Others divide as in Pope. 25 weep:] Q¹.² *weepe!* Ff *weepe?* 'em] F¹.² *e'm* F³.⁴ *em* Q¹ *em* Q³ *em* Editors 'em starved] From Ff. Q¹.² *starue* Furness, Kittredge, etc. *starv'd* Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: A *starve*

One step I have advanced thee: if thou dost
 As this instructs thee, thou dost make thy way 30
 To noble fortunes. Know thou this, that men
 Are as the time is. To be tender-minded
 Does not become a sword. Thy great employment
 Will not bear question: either say thou 't do 't,
 Or thrive by other means.

CAPTAIN I'll do 't, my lord. 35

EDMUND

About it, and write happy when th' hast done.
 Mark: I say, instantly; and carry it so
 As I have set it down.

CAPTAIN

I cannot draw a cart, nor eat dried oats:
 If it be man's work, I'll do 't. *Exit.* 40

Flourish. Enter Albany, Goneril, Regan, another Captain, and Soldiers.

ALBANY

Sir, you have showed to-day your valiant strain,
 And fortune led you well. You have the captives
 Who were the opposites of this day's strife.
 I do require them of you, so to use them 45
 As we shall find their merits and our safety

Exeunt . . . guarded.] From Theobald. Q¹ omits. Q² Ff *Exit.* 29-35 One . . . means.] Divided as in Q¹ Ff. Six lines in Q², ending *thee, . . . fortunes: . . . is; . . . sword, . . . question, . . . meanes.* Editors divide as in Q¹ F. 29 One] Q² Ff One Q¹ unc. has catchword *And* and in text *And* Q¹ c. changes both to *One* (Greg: VKL, 34, 151, 178, 180.) Editors *One* 32 tender-minded] Rowe's hyphen, generally adopted. 34 thou 't] From Ff. Q¹. ² *thout* Editors *thou 't* 35, 39 CAPTAIN] Furness, Cam, etc. Capt. Craig, Chambers, Craig: A, Muir Offi. 36 th' hast] From F¹. ². F². ⁴ *th'ast* Q¹. ² *thou hast* Furness, Kittredge, Alexander, Muir *th' hast* NCE *thou 'st* Cam, Delius, etc. *thou hast* 37 Mark: I] Q¹. ² Ff *Marke I* Furness, Delius, etc. *Mark,—I* Cam *Mark; I* Chambers *Mark! I* Ridley, NCE *Mark, I* Kittredge, Alexander *Mark—I* 39, 40 CAPTAIN I . . . do't.] From Q¹. ². Ff omit. Editors admit. 40 *Exit.*] From Steevens. Ff *Exit* Captaine. after l. 38. Q¹. ² omit. *Flourish . . . Soldiers.]* From Ff, with Cam's addition of *another Captain, and* Q¹. ² Enter Duke, the two Ladies, and others. (Q² the Duke.) Furness follows F, reading Regan, Captain, Soldiers. Delius, Craig, Craig: A follow F, reading Regan, Officers, and Attendants. Chambers, Ridley, NCE as in Cam. Phelps, Kittredge, Alexander follow F. Muir follows F, reading Regan, Officers, and Soldiers. 41 showed] Ff *shew'd* Q¹ *shewed* Q² *shewne* Furness, Delius, etc. *show'd* Cam, Chambers *shown* 42 well. You] Q² Ff *well: you* Q¹ unc. *well you* Q¹ c. *well, you* (Greg: VKL, 34, 178, 180.) Furness, Craig, Chambers, Phelps, Craig: A, Muir *well; you* Cam, Ridley *well: you* Delius, Kittredge, NCE, Alexander *well. You* 43 Who] Ff *Who* Q¹. ² *That* Furness, Delius, etc. *Who* Cam, Chambers, Ridley *That* 44 I] Ff *I* Q¹. ² *We* Furness, NCE, Alexander, Muir *I* Cam, etc. *We*

May equally determine.

EDMUND

Sir, I thought it fit
To send the old and miserable King
To some retention and appointed guard;
Whose age had charms in it, whose title more,
To pluck the common bosom on his side
And turn our impressed lances in our eyes
Which do command them. With him I sent the Queen:
My reason all the same; and they are ready
To-morrow or at further space t' appear
Where you shall hold your session. At this time
We sweat and bleed: the friend hath lost his friend;
And the best quarrels, in the heat, are cursed
By those that feel their sharpness.
The question of Cordelia and her father
Requires a fitter place.

50

55

ALBANY

Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

60

REGAN

That's as we list to grace him.
Methinks our pleasure might have been demanded

them of] From Ff. Q¹.^a *then of* Editors *them of* 47, 48 To send . . . retention] Divided as in Q^a. One line in Q¹ Ff. Editors divide as in Q^a. 47 send] Q^a Ff *send* Q¹ unc. *saue* Q¹ c. *send* (Greg: VKL, 34, 178, 180.) Editors *send* 48 and appointed guard:] Ff omit. Q¹ unc. omits. Q¹ c. Q^a admit. (Greg: VKL, 34, 140, 148, 152, 178, 181.) Editors admit. 49 had] Ff *had* Q¹.^a *has* Furness, NCE, Muir *had* Cam, Delius, etc. *has* more,] Q¹ c. Q^a Ff *more*, Q² unc. *more* (Greg: VKL, 34, 178, 180.) Editors *more*, 50 common bosom] Ff *common bosome* (F^a *bosom*) Q¹ unc. *coren bossom* Q¹ c. *common bossome* Q^a *common blossomes* (Greg: VKL, 34, 178, 180.) Editors *common bosom* (=the heart of the people.) on] Ff *on* Q¹.^a *of* Furness, Cam, etc. *on* Ridley *of* 52, 53 Queen: My reason all] From F¹ Q^a. F^a.^a *Queen My reason all Q¹ queen My reason, all* Furness *queen. My reason all* Cam, Ridley *queen: My reason all* Delius, etc. *queen; My reason all* Kittredge, NCE, Alexander *Queen, My reason all* 53-55 My . . . session.] Divided as in Ff. In Q¹.^a lines end in *morrow*, . . . *hold* Editors divide as in F. 54 further] Q^a *a further t'*] Q¹.^a *to* Furness, Kittredge, etc. *t'* Cam, Delius, Craig, Chambers, Phelps, Ridley, Craig: *A to* 55 session. At] From Theobald. Q¹ *session at* Q^a *Session at* For Ff see next note. Editors *session. At* 55-60 *At* . . . *place.*] Divided as in Theobald. Beginning *Your session* lines in Q¹.^a *end in bleed*, . . . *quarrels* . . . *sharpes*, . . . *father* . . . *place.* (Q^a *sharpenesse*. . . . *place.*) Ff omit. Editors divide as in Theobald. 56 We] Q¹ unc. *mee* Q¹ c. *wee* Q^a *we* (Greg: VKL, 34, 178, 182.) Editors *We* 58 *sharpness.*] Q¹ unc. *sharpes*, Q¹ c. *sharpnes*, Q^a *sharpenesse*. (Greg: VKL, 34, 152, 178, 183, 184.) Furness, Cam, etc. *sharpness*. Craig, Phelps, Craig: *A*, Muir *sharpness*; Ridley *sharpes*. NCE *sharpness*: 61, 62 I . . . brother.] Divided as in Ff. One line in Q¹.^a Editors divide as in F. 63 might] From Ff. Q¹.^a *should* Editors *might*

Ere you had spoke so far. He led our powers,
 Bore the commission of my place and person;
 The which immediacy may well stand up
 And call itself your brother. 65

GONERIL Not so hot.
 In his own grace he doth exalt himself
 More than in your addition.

REGAN In my rights,
 By me invested, he compeers the best. 70

ALBANY
 That were the most if he should husband you.

REGAN
 Jesters do oft prove prophets.

GONERIL Holla, holla!
 That eye that told you so looked but asquint.

REGAN
 Lady, I am not well, else I should answer
 From a full-flowing stomach. General, 75
 Take thou my soldiers, prisoners, patrimony:
 Dispose of them, of me; the walls is thine.
 Witness the world, that I create thee here

66 immediacy] From Ff. Q¹ *immediate* Q² *immediate* Editors *immediacy*
 67-69 Not . . . addition.] Divided as in Ff. Two lines in Q², ending *himselfe*
 . . . *advancement*. (See next note.) Prose in Q¹. Editors divide as in F.
 69 addition.] From Ff. Q¹ ² *advancement*. Furness, Cam, etc. *addition*.
 Ridley *advancement*. 69, 70 In . . . best.] Divided as in Ff; one line in Q¹ ².
 Editors divide as in F. 69 rights,] Q¹ ² *right* Furness, Cam, etc. *rights*, or
rights Ridley *right*, 70 compeers]=equals. 71 ALBANY] Ff Alb. Q¹ ² Gon.
 Furness, Delius, etc. Alb. Cam, Craig, Phelps, Ridley, Kittredge Gon.
 most] Kellner, 80, writes "The contrast requires *worst*." Kittredge, who like
 Q, ascribes the line to Goneril, explains the line as "Such investment in
 your rights would be most fully accomplished." We would paraphrase: That
 would be the most that could be said for him if he were your husband.
 72 Jesters . . . prophets.] Recorded as proverb, with similar phrases in Tilley:
 W, 772. 72, 73 Holla, . . . asquint.] Divided as in Ff; one line in Q¹ ².
 Editors divide as in F. 72 Holla, holla!] F²⁻⁴ *Holla, holla*, Q¹ ² F¹ *Hola*,
hola, Furness, Cam, etc. *Holla, holla!* Ridley *Hola, hola!* 73 That . . .
 asquint.] Recorded as a proverb with similar phrases in Tilley: L, 498.
 asquint.] Q¹ ² Ff *a squint*. 75 full-flowing] Theobald's hyphen, generally
 adopted. 77 Dispose . . . thine.] From Ff (*thine*:) Q¹ ² omit. Editors admit.
 the walls is thine.] From F¹ (*thine*:) F²⁻⁴ have *are* for *is* Q¹ ² omit. Jennens *thy*
will is mine. For *the walls is* Theobald conj. *they all are* Gould *the whole are*
 Schmidt wrote: "this refers to Regan's person which surrenders itself like a
 vanquished fortress . . ." This is the correct explanation. Cf. *Lucrece*, 463-469;
Lover's Complaint, 176. Cf. also *Henry V* v ii 291-293: ". . . you see them per-
 spectively, the cities turned into a maid; for they are all girdled with maiden
 walls that war hath never entered." Furness, Cam, etc. *the walls are thine*.
 Ridley, Alexander *the walls is thine*.

My lord and master.

GONERIL Mean you to enjoy him?

ALBANY

The let-alone lies not in your good will.

80

EDMUND

Nor in thine, lord.

ALBANY

Half-blooded fellow, yes.

REGAN (*to Edmund*)

Let the drum strike, and prove my title thine.

ALBANY

Stay yet: hear reason. Edmund, I arrest thee

On capital treason; and in thine attainst

This gilded serpent (*pointing to Goneril*). For your claim, fair

I bar it in the interest of my wife.

[*sister,*

'Tis she is sub-contracted to this lord,

And I, her husband, contradict your banns.

If you will marry, make your loves to me:

My lady is bespoken.

GONERIL

An interlude!

90

79 him?] Q¹. ^a *him then?* Furness, Cam, etc. *him?* Ridley *him then?*
80 let-alone]=veto. Capell's hyphen. Furness, Cam, etc. *let-alone*
Ridley *let alone* 81 Half-blooded]=of superior blood by one parent only
(Onions). 82 REGAN] Ff Reg. Q¹. ^a Bast. Furness, Cam, etc. Reg. Ridley
Edm. (*to Edmund*)] Added by Malone, and widely adopted. Ridley
omits. *thine*.] Q¹. ^a *good*. Furness, Cam, etc. *Thine* Chambers *thine!* Ridley
good. 84 and in thy attainst] Ff *and in thy arrest*, Q¹. ^a *and in thine attainst*, Wright
explained *attainst* as "in convicting thee." Schmidt in his *Lexicon* glossed
attainst in this passage as "conviction, impeachment"; but in his edition of the
play he wrote that in his plays Sh. used the verb to mean convict of high
treason. Furness comments that there can be no reference to a conviction in
the present passage. Furness discounts the objection to *arrest* (which he
reads) that it may have been caught from the previous line; but Muir thinks
arrest invalid for that reason. Onions glosses *attainst* as 'impeachment'
Kittredge explains *in thy attainst* "as a sharer in the treason of which thou art
guilty." Both readings involve an ellipsis: "and in thy arrest (or attainst) [I
include] This gilded serpent." But Goneril is not arrested or put to proof
(l. 162 does not signify 'arrest'), though she may be impeached. *attainst*,
meaning impeachment seems the preferable reading. Furness *and in thy*
arrest, Cam, Ridley *and in thine attainst* Delius, Craig, Phelps, Craig: A,
NCE *and, in thy arrest*, Chambers, Kittredge *and, in thine attainst*, Alexander,
Muir *and, in thy attainst*, 85 (*pointing to Goneril*).] Added by Johnson, generally
adopted. *sister*.] From Q¹. ^a. Ff *Sisters*, Editors *sister*, 86 bar] From Rowe.
Q¹. ^a Ff *bare* Editors *bar* 87 this] Q^a *her* Editors *this* 88 your banns.]
Ff *your Banes*. Q¹. ^a *the banes*, Furness, Cam, etc. *your bans*. Chambers,
Ridley, Alexander *your banns*. Kittredge, Muir *your banes*. 89 loves] Q¹. ^a
Craig, Phelps *love* 90 An interlude!] Ff *An enterlude*. Q¹. ^a omit. Con-
temptuous: what foolery! Q¹. ^a read *My Lady* . . . Gloster, as one line. Editors

ALBANY

Thou art armed, Gloucester. Let the trumpet sound.
 If none appear to prove upon thy person
 Thy heinous, manifest, and many treasons,
 There is my pledge (*throwing down a glove*)! I'll make it on thy heart,
 Ere I taste bread, thou art in nothing less 95
 Than I have here proclaimed thee.

REGAN

Sick, O, sick!

GONERIL (*aside*)

If not, I'll ne'er trust medicine.

EDMUND (*throwing down a glove*)

There's my exchange. What in the world he is
 That names me traitor, villain-like he lies.
 Call by the trumpet. He that dares approach, 100
 On him, on you,—who not?—I will maintain
 My truth and honour firmly.

ALBANY

A herald, ho!

EDMUND

A herald, ho, a herald!

ALBANY

Trust to thy single virtue; for thy soldiers,
 All levied in my name, have in my name 105

follow F, as we do, reading *interlude!* after Steevens. 91 Thou . . . sound.] One line as in Rowe; two in Ff, ending Gloucester, . . . *sound*: Editors one line. Let . . . sound.] Q¹.^a omit. Editors admit. 92 person] From Ff. Q¹.^a *head*, Furness, Cam, etc. *person* Ridley *head* 94, 98 (*throwing . . . glove*)] Added by Malone, generally adopted or adapted. (Furness in note). 94 make] F¹ *make* F²⁻⁴ *make* Q¹.^a *prove* Furness, Cam, etc. *prove* Delius, Alexander, Muir *make* 97 GONERIL (*aside*) . . . medicine.] Flatter, 17, notes that Goneril's line being an aside, Edmund is not supposed to hear it; he, therefore, starts a new line. 98 he is] F¹ *hes* Editors *he is* 100 the] Ff *the* Q¹.^a *thy* Furness, NCE, Muir *the* Cam, Delius, etc. *thy* 103 EDMUND A . . . herald!] From Q¹.^a. Ff omit. Duthie considers it eminently possible that the scribe who edited a copy of Q to serve as copy for F deleted Edmund's speech because it did not appear in the playhouse manuscript which he consulted, and that it is a possible interjection by an actor. A further interposition by Edmund occurs at l. 115, and Ff omit it; and Duthie thinks it would be remarkable that two such interpositions by Edmund should have been accidentally omitted. The speeches may have been purposely omitted in F for simplification, as also the similar l. 110; but they serve a dramatic purpose. Though a villain, Edmund is no coward: in the vaunting and challenging which occur, he displays, Goneril standing by, eagerness for the fight: witness his speech to Edgar, ll. 142-151, at the end of which he cries *Trumpets, speak!* an assertive repetition of ll. 103, 115. Duthie may be right; but on the whole, it seems advisable to retain the two speeches. Furness, Cam, etc. admit EDMUND A . . . *herald!* Duthie, Muir omit. 104 ALBANY] Ff omit. Duthie, Muir omit. See preceding note. 105, 106 All . . . discharge.] Divided as in Ff; one line

Took their discharge.

REGAN My sickness grows upon me.

ALBANY

She is not well: convey her to my tent.

Exit Regan, led.

Enter a Herald.

Come hither, herald. Let the trumpet sound,
And read out this.

CAPTAIN

Sound, trumpet!

110

A trumpet sounds.

HERALD (*reads*) 'If any man of quality or degree within the lists
of the army will maintain upon Edmund, supposed Earl of
Gloucester, that he is a manifold traitor, let him appear by the
third sound of the trumpet. He is bold in his defence.'

EDMUND

Sound!

115

First trumpet.

HERALD

Again!

Second trumpet.

in Q¹.² Editors divide as in F. 106 My.] Ff My Q¹.² *This* Furness, Cam, etc. My Ridley *This* 107 *Exit Regan, led.*] Added by Theobald, generally adopted. *Enter a Herald.*] Placed as in Hanmer. After *firmly*., l. 102, in Ff. Q¹.² omit. Editors place as in Hanmer, except Craig, Phelps, after *herald*., l. 108. 108, 109 Come . . . this.] Divided as in Q¹ Ff; one line in Q². Editors divide as in Q¹ F. 108 trumpet] F¹ *Trumper* 110 CAPTAIN] Craig, Chambers, Craig: A, Muir Offi. CAPTAIN . . . trumpet!] From Q¹.². Ff omit. Furness, Cam, etc. admit. Alexander omits. *A trumpet sounds.*] From Ff. (F¹ *Trumpet*) Q¹.², Alexander omit. 111 (*reads*)] Ff reads. Q¹.² omit. Furness, Cam, etc. admit. Craig, Craig: A omit. 111-114 'If . . . defence.'] Italics in F¹; roman in Q¹.², except Edmund and Gloster in Q¹ and Edmund in Q². Italics in Furness, Craig, Craig: A, Muir. Roman, with quotation marks, in Cam, Delius, etc. 111 within the lists] From Ff. Q¹.² *in the hoast* Furness, Cam, etc. *within the lists* Ridley *within the host* 113 he is] Q¹.² *he's* Furness, Cam, etc. *he is* Ridley *he's* by] Q¹.² *at* Furness, Cam, etc. *by* Craig, Phelps, Ridley *at* 115 EDMUND Sound!] Q¹ Bast. *Sound?* Q² Bast. *Sound.* Ff omit. Continued to Herald by Jennens. Capell remarks: "The spirit of Edmund's character is here kept up; he anticipates the Herald, whose office he discharges himself." See footnote to l. 103. Furness, Cam, etc. Edm. *Sound!* Alexander *Sound trumpet.* (continuing Herald's speech). Muir *Sound!* (continuing Herald's speech). Duthie *Sound!* (continuing Herald's speech). *First trumpet.*] Ff I *Trumpet.* Q¹.² omit. Furness, Cam, etc. admit. Ridley omits. 116 HERALD

HERALD

Again!

*Third trumpet.**Trumpet answers within.**Enter Edgar, at the third sound, armed, with a trumpet before him.*

ALBANY

Ask him his purposes, why he appears
Upon this call o' th' trumpet.

HERALD

What are you?

Your name, your quality? and why you answer
This present summons? 120

EDGAR

Know, my name is lost;

By treason's tooth bare-gnawn and canker-bit.
Yet am I noble as the adversary
I come to cope.

ALBANY

Which is that adversary?

EDGAR

What's he that speaks for Edmund, Earl of Gloucester? 125

EDMUND

Himself. What sayst thou to him?

EDGAR

Draw thy sword,

Again!] Ff Her. *Againe*. Q¹. * *Againe?* Furness, Cam, etc. Her. *Again!* Ridley, Muir *Again!* Muir *Again!* continuing Herald's speech. Duthie Her. *Againe* *Second trumpet.*] Ff 2 Trumpet. Q¹. * omit. Furness, Cam, etc. admit. Ridley omits. 117 HERALD *Again!*] From Ff. Q¹. * omit. Furness, Cam, etc. admit. Ridley *Again!* Muir *Again!* (continuing Herald's speech. Duthie Her. *Againe*. *Third trumpet.*] Ff 3 Trumpet. Q¹. * omit. Furness, Cam, etc. admit. Ridley omits. *Trumpet answers within.*] From Ff. (F³. * *him within.*) Q¹. * omit. Furness, Cam, etc. admit. Ridley omits. *Enter . . . him.*] As in Cam and Furness. Ff Enter Edgar armed. Q¹. * Enter Edgar at the third sound, a trumpet before him. (Q³ sound, with a) Malone, Delius Enter Edgar, armed, preceded by a Trumpet. Craig, Craig: A, Muir Enter Edgar armed, with a trumpet before him. Chambers follows Q. Phelps follows F. Kittredge, NCE, Alexander follow Cam. Ridley Enter Edgar, at the third sound, a trumpet before him. 119-121 What . . . summons?] Divided as in Ff. Two lines in Q¹. *, ending in Q¹ in *qualitie?* . . . *summons.*; in Q² in *quality?* . . . *summons?* Editors divide as in F. 120 your] Q¹. * and Furness, Cam, etc. *your* Ridley and 121 Know,] Q¹. * *O know* Furness, Cam, etc. *Know* or *Know*, Ridley *O know*, 121-124 Know . . . cope.] Divided as in Ff. Three lines in Q¹. *, ending in Q¹ *tooth*. . . *mou't . . . with all.*; in Q² *tooth*: . . . *canker-bit*, . . . *with all?* Editors divide as in F. 123 Yet . . . as] From Ff. Q¹ *yet are I mou't Where is* Q³ *Where is* Furness, Cam, etc. follow F. Ridley *Yet am I noble. Where is* 124 cope.] Ff *cope*. Q¹ *cope with all*. Q² *cope with all?* Furness, Cam, etc. *cope*. Ridley *cope withal?* Which] Q² *What* Editors *Which* 125 Gloucester?] Q¹ Gloster, Q² Ff Gloster?

That if my speech offend a noble heart,
 Thy arm may do thee justice. Here is mine.
 Behold, it is my privilege,
 The privilege of mine honours,
 My oath, and my profession. I protest,
 Maugre thy strength, place, youth and eminence,
 Despite thy victor sword and fire-new fortune,
 Thy valour and thy heart, thou art a traitor,
 False to thy gods, thy brother and thy father,
 Conspirant 'gainst this high illustrious prince,
 And from th' extremest upward of thy head
 To the descent and dust below thy foot,
 A most toad-spotted traitor. Say thou 'No,'

130

135

127, 128 That . . . arm] Divided as in Ff. One line in Q¹.². Editors divide as in F.
 129-131 Behold . . . protest,] From Ff, in three lines, ending *priviledge*, . . .
Honours, . . . *protest*, Two lines in Q¹.², reading:

*Behold it is the priuilege of my tongue,
 My oath and my profession, I protest,*

(Q² and profession.) Pope telescoped F into:

*Behold, it is the privilege of mine honour
 My oath, and my profession. I protest,*

and most editors have followed him. Duthie thinks the F text clumsy and justifies the cut text by conjecturing that F's compositor wrongly set up *my priuiledge* instead of *the priuiledge*, and then setting up the correct reading in addition. Knight reverted to F, with strong remarks against the cut text. There seems insufficient reason to reject F's reading: as it stands it forms part of the rhetoric of a highly rhetorical speech. Edgar, an unknown combatant, suddenly appears to give battle to a noble of acknowledged status; and in rhetorical terms he emphasises by iteration the privilege and obligations proper to himself, to his honours, and his oath and profession as a knight at arms. Ridley follows Q, reading *profession: I protest*, Furness, Cam, etc. follow Pope. Furness reads *profession. I protest*,— Cam, Delius, etc. *profession: I protest*, Chambers *profession! I protest*, Kittredge, Alexander *profession. I protest*— NCE *profession. I protest*, 132 Maugre] Q¹ *Maugre* place, youth] From Ff. Q¹.² *youth, place* Furness, NCE, Muir *place, youth* Cam, Delius, etc. *youth, place* 133 Despite] Ff *Despise* Q¹.² *Despight* victor sword] From Capell. Ff *victor-Sword*, Q¹.² *victor, sword* Furness, Cam, etc. *victor sword* NCE *victor-sword* fire-new fortune,] From Rowe. Ff *fire new Fortune*, Q¹.² *fire new fortun'd*, Editors *fire-new fortune*, 135 thy gods,] Q² *the gods*, Editors *thy gods*, 136 Conspirant] From Ff. Q¹.² *Conspicuate* Editors *Conspirant* illustrious] F¹ *illustirous* 137 th' extremest] From Q² Ff. Q¹ *the 'xtremest* Furness, Cam, etc. *the extremest* Kittredge, NCE, Alexander, Muir *th' extremest* 138 below] From Ff. Q¹.² *beneath* Furness, Cam, etc. *below*. Ridley, Kittredge *beneath* foot,] From Ff. Q¹.² *feet*, Furness, Cam, etc. *feet*, Ridley *feet*, 139 traitor. Say] From Ff. Q¹ *traytor say* Q² *traitor: say* Editors *traitor. Say*

This sword, this arm and my best spirits are bent 140
To prove upon thy heart, whereto I speak,
Thou liest.

EDMUND In wisdom I should ask thy name,
But since thy outside looks so fair and warlike
And that thy tongue some say of breeding breathes, 145
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head;
With the hell-hated lie o'erwhelm thy heart;
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way 150
Where they shall rest for ever. Trumpets, speak!

Alarums. They fight. Edmund falls.

ALBANY

Save him, save him!

GONERIL

This is practice, Gloucester.

By th' law of war thou wast not bound to answer

140-142] Divided as in Ff. Two lines in Q¹.², ending *spirits*, . . . *liest*, (Q³ *lyest*.) Editors divide as in F. 140 are] Ff are Q¹ As Q³ Is Editors are 142 should] Q¹ *sholud* 144 tongue] From Ff. Q¹.² *being* Editors *tongue* some say] From Q¹.². Ff (*some say*) Pope, etc. NCE *some* 'say Furness, Cam, etc. *some say* Steevens explained *say* as *sample*, *taste*. Generally taken to be aphetic form of *assay* and explained by Kittredge as 'test,' hence indication, sign, touch. 145 What . . . delay] From Ff (*delay*.) Q¹.² omit. Editors admit. 146 By rule] From Ff. Q¹.² *By right* Furness, Cam, etc. *By rule* Ridley *By right* 147 Back . . . head;] From Ff (*head*.) Q¹ *Heere do I tosse those treasons to thy head*. Q³ omits. Furness, Cam, etc. follow F. Ridley follows Q¹. Kittredge *Back do I toss those . . . head*; 148 hell-hated lie] From Ff (*Lye*, or *Lie*.) Q¹.² *hell hatedly* Editors *hell-hated lie* o'erwhelm] Q¹ *oreturn'd* Q³ *ore-turn'd* Editors o'erwhelm 149 scarcely] F¹ *scarely* 151 *Alarums*. . . *falls*.] From Capell. Ff *Alarums*. Fights. after *him*. l. 152. Q¹.² omit. Editors follow Capell. (Kittredge omits *They*) Phelps *Alarums*. Fights. Edmund falls. 152 ALBANY] Theobald first conjectured *Amb.*, for both ladies, or *Lad*. In his edition he gave the four words *Save . . . him!* to Goneril, so beginning her speech, thinking it absurd that Albany should thus speak. Halliwell thought the words too passionate for Albany. Johnson remarked, Albany "desired that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter." Malone remarks that Albany's *Hold, sir*. in l. 156 showed that the allocation to Albany was right. Editors *Aib*. 152-155 *This . . . beguiled*.] Divided as in Ff. Three lines in Q¹.², ending *armes* . . . *opposite*, . . . *beguuld*. Editors divide as in F. 152 *practice*.] From Ff (=trickery). Q¹.² *meere-practise* Furness, Cam, etc. *practice*, Ridley, Kittredge, NCE *mere practice* 153 th'] Q¹.² *the war*] Ff *Warre*, or *War*; Q¹.² *armes* Furness, Cam, etc. *arms* or *arms*, NCE, Alexander, Muir *war* wast] Ff *wast* Q¹.²

ALBANY (*to an Officer who goes out after her*)

Go after her. She's desperate: govern her.

EDMUND (*to Edgar*)

What you have charged me with, that have I done;

And more, much more: the time will bring it out.

'Tis past, and so am I. But what art thou

165

That hast this fortune on me? If thou'rt noble,
I do forgive thee.

EDGAR Let's exchange charity.

I am no less in blood than thou art, Edmund;

If more, the more th' hast wronged me.

My name is Edgar, and thy father's son.

170

The gods are just, and of our pleasant vices

Make instruments to plague us:

The dark and vicious place where thee he got

Cost him his eyes.

EDMUND Th' hast spoken right, 'tis true:

The wheel is come full circle: I am here.

175

ALBANY

Methought thy very gait did prophesy

Delius, Ridley, Kittredge, Alexander, Muir Gon. Granville-Barker thinks the allusion to Goneril is made with "good enough reason." (GB 1, p. 207). *Exit.*] Q¹. ^a Exit Gonorill. Ff *Exit.* after *for't?* l. 160. Furness, Craig, etc. place *Exit.* after *for't?* Cam, Delius, Ridley, Kittredge, Alexander, Muir after l. 161. 162 (*to . . . her.*) Added by Capell. Furness in footnote. Chambers adds after *govern her!* Cam, Ridley, NCE omit S.D. After *govern her.* Delius, Craig, etc. add *Exit an Officer.* 163 (*to Edgar*) Added by Hudson. Editors omit. What . . . done;] One line in Q¹. ^a; two in Ff, ending with, . . . *done.* Editors one line. 165-167 'Tis . . . thee.] Prose in Q^a. 166 thou'rt] From Ff. Q¹ *thou bee'st* Q^a *thou beest* Furness, Cam, etc. *thou'rt* Delius, Chambers *thou art* Ridley *be'st* 169 th' hast] From Ff. Q¹. ^a *thou hast* Furness, Kittredge, Alexander, Muir *th' hast* Cam, Delius, etc. *thou hast* NCE *thou'st* 171 vices] From Ff. Q¹ *vertues.* Q^a *vertues* Editors *vices* 172-174 Make . . . eyes.] Divided as in Ff. Two lines in Q¹. ^a, ending in Q¹ in *vicious . . . eyes.*; in Q^a in *place . . . eyes.* Editors divide as in F. 172 plague us:] From Ff. Q¹ *scourge* vs Q^a vs: Furness, Cam, etc. *plague us.* (some *us:* or *us;*) Ridley *scourge us:* Kittredge *scourge us.* 173 thee he] Q^a *he thee* Editors *thee he* 174, 175 Th' hast . . . here.] Divided as in Ff. Prose in Q¹. Editors divide as in F. 174 Th' hast] From Ff. Q¹. ^a *Thou hast* Furness, Kittredge, Alexander, Muir *Th' hast* Cam, Delius, etc. *Thou hast* NCE *Thou'st* right,] From Ff. Q¹. ^a *truth,* Furness, Kittredge *right;* Cam, Delius, etc. *right,* Ridley *truth;* 'tis true:] Ff *'tis true,* Q¹. ^a omit. Furness, Cam, etc. admit. Ridley omits. 175 The wheel . . . here.] Delius, like Kittredge, explained as alluding to Fortune's wheel which had raised Edmund so high and finally carried him back to that depth from which he had originally ascended. Fortune's wheel may be to some extent implied; but more direct reference to Edgar's last preceding sentences is intended. As though by inexorable law time has brought about for Edmund the full accomplishment of those results which were

A royal nobleness. I must embrace thee.

Let sorrow split my heart if ever I

Did hate thee or thy father!

EDGAR

Worthy prince,

ALBANY

I know 't. Where have you hid yourself?

180

How have you known the miseries of your father?

EDGAR

By nursing them, my lord. List a brief tale;

And when 'tis told, O, that my heart would burst!

The bloody proclamation to escape

That followed me so near,—O, our lives' sweetness!

That we the pain of death would hourly die

Rather than die at once!—taught me to shift

Into a madman's rags, t' assume a semblance

That very dogs disdain'd; and in this habit

Met I my father with his bleeding rings,

190

Their precious stones new lost; became his guide,

Led him, begged for him, saved him from despair;

Never—O fault!—revealed myself unto him

Until some half-hour past, when I was armed;

Not sure, though hoping, of this good success,

195

I asked his blessing, and from first to last

Told him my pilgrimage. But his flawed heart,—

Alack, too weak the conflict to support!—

inherent in his origin and his own way of life. Cf. *Twelfth Night* v i 358, "thus the whirligig of time brings in his revenges." 178, 179 Let . . . father!] Divided as in Ff. One line in Q¹.^a Furness, Cam, etc. divide as in F. Ridley ends in *ever . . . father!* See next note. *ever I Did hate*] From Ff. Q¹.^a *I did euer hate* Furness, Cam, etc. follow F. Ridley *I did ever Hate* 179, 180 Worthy . . . know't.] Divided as in Hanmer. One line in Q¹.^a Ff. Ends l. 179 in Cam, Delius, Craig, Phelps, Ridley, Kittredge, Craig: A, NCE, Muir. Furness, Chambers, Alexander divide as in Hanmer. 180 know't.] Hanmer *know it well*. Malone, etc. *know it*. Modern editors *know't.*, except Chambers *know it*. 182-190 By . . . rings.] Divided as in Ff. In Q¹.^a lines end in *Lord*, . . . *told . . . proclamation . . . neere, . . . death, . . . once. . . rags . . . disdain'd . . . rings*, (Stops in Q^a somewhat different). Editors divide as in F. 183, 184 burst! The] From Q^a Ff. Q^a *burst the* Furness, Cam, etc. *burst! The* Craig, Craig: A *burst, The* 186 we . . . would] From Ff. Q¹.^a *with . . . Would* Furness, Cam, etc. *we . . . would* Ridley, Kittredge *with . . . would* 188 t'] Q¹.^a *To* Furness, Kittredge, NCE, Alexander, Muir & Cam, Delius, etc. *to* 191 Their] From Ff. Q¹.^a *The* Editors *Their* precious stones] Malone compares *Pericles* iii ii 102. *lost; became*] Ff *lost: became* Q¹ *lost became* Q^a *lost; Became* Editors *lost; became* 193 —O fault!—] Ff (*O fault!*) Q¹.^a (*O Father*) Furness, Cam, etc. —O fault!— or (*O fault!*) Ridley —O Father!— 197 my] Q¹.^a *my* Ff *our* Cam, Delius, etc. *my* Furness, NCE *our* Duthie

'Twixt two extremes of passion, joy and grief,
Burst smilingly.

EDMUND This speech of yours hath moved me, 200
And shall perchance do good: but speak you on;
You look as you had something more to say.

ALBANY

If there be more, more woeful, hold it in;
For I am almost ready to dissolve,
Hearing of this.

EDGAR This would have seem'd a period 205
To such as love not sorrow; but another,
To amplify too much, would make much more,
And top extremity.

Whilst I was big in clamour, came there in a man,
Who, having seen me in my worst estate, 210

Shunn'd my abhorred society; but then, finding
Who 'twas that so endured, with his strong arms
He fastened on my neck, and bellowed out
As he 'd burst heaven; threw him on my father;
Told the most piteous tale of Lear and him 215

That ever ear received; which in recounting
His grief grew puissant, and the strings of life
Began to crack. Twice then the trumpets sounded,
And there I left him tranced.

ALBANY

But who was this?

EDGAR

Kent, sir, the banished Kent; who in disguise 220
Followed his enemy King, and did him service
Improper for a slave.

Enter a Gentleman hastily, with a bloody knife.

my 203 more, more] From Q¹ Ff. Q^a any more more Editors more, more
205 Hearing of this.] Placed as in Ff. Ends l. 204 in Q¹. Q^a omits. Editors
place as in F. 205-222 EDGAR This . . . slave.] From Q¹. Ff omit. Editors
admit. 205-208 This . . . extremity.] Divided as in Theobald. Three lines in
Q¹. ^a, ending such . . . too much, . . . extremitie (Q^a extremity.) Furness,
Cam, etc. divide as Theobald. Ridley ends l. 208 in *Whilst I* 214 he'd]
Q¹. ^a hee'd Furness, Cam, Ridley he'ld Delius, Craig, etc. he'd him] From
Theobald. Q¹. ^a me Furness, Cam, etc. him Ridley me 215 Told the most]
From Q¹. Q^a And told the Editors Told the most 218 crack. Twice] Q¹. ^a
cracke twice, Furness, Chambers, Kittredge, NCE, Alexander crack. Twice
Cam, Delius, etc. crack: twice 222 Enter . . . knife.] From Malone. Q¹. ^a
Enter one with a bloudie knife. (Q^a bloody). Ff Enter a Gentleman. Furness,
Cam, etc. as in Malone, omitting hastily, Ridley Enter one with a bloody
knife.

GENTLEMAN

Help, help, O, help!

EDGAR

What kind of help?

ALBANY

Speak, man.

EDGAR

What means this bloody knife?

GENTLEMAN

'Tis hot, it smokes:

It came even from the heart of—O, she's dead!

| 225

ALBANY

Who dead? Speak, man.

GENTLEMAN

Your lady, sir, your lady. And her sister

By her is poisoned: she confesses it.

EDMUND

I was contracted to them both: all three

Now marry in an instant.

EDGAR

Here comes Kent.

230

ALBANY

Produce the bodies, be they alive or dead.

Exit Gentleman.

This judgement of the heavens, that makes us tremble,

Touches us not with pity.

223 O, help!] Ff *O helpe*. Q¹.² omit. Ridley omits. 223, 224 EDGAR What kind . . . knife?] From Ff. Q¹.² Alb. *What kinde of helpe, what meanes that bloudy knife?* Furness, Cam, etc. follow F. Ridley follows Q in two lines ending of help? . . . knife? 224 this] Ff *this* Q¹.² Delius, Craig, Kittredge, Craig: A, Ridley *that* 'Tis] Ff 'Tis Q¹.² Its Furness, Cam, etc. 'Tis Ridley *It's* 224, 225 'Tis . . . dead!] Divided as in Steevens. One line in Q¹.², ending of— and omitting *O, she's dead!* Ff prose. Furness, etc. divide as in Steevens. Ridley ends lines in *smokes*; . . . of— omitting *O, she's dead!* 225 It] Q¹.² F¹ it F²⁻⁴ omit. Editors *It* 226 Who dead? Speak, man.] From F¹⁻². F⁴ *Who's dead? Speak man*. Q¹ *Who man, speake?* Q² *Who man? speake*. Furness, Cam, etc. follow F¹. Ridley *Who, man? Speak!* 228 she confesses] From Ff. Q¹ *she hath confest* Q² *she has confest* Furness, Delius, etc. *she confesses* Cam, Chambers, Ridley, Kittredge *she hath confess'd* 230 EDGAR . . . Kent.] From Ff and placed as in Ff. In Q¹.² after *pity*. l. 233: Edg. *Here comes Kent sir*. Furness, Cam, etc. follow F. Ridley follows Q. 231 the] Ff *the* Q¹.² *their* Furness, Cam, etc. *the* Chambers, Kittredge *their* *Exit Gentleman*.] Added by Cam. Furness, Cam, etc. add after l. 231; Delius, Craig, Chambers, NCE after *pity*., l. 233. Phelps omits. 232 judgement] From Ff. Q¹.² *Iustice* Furness, Cam, etc. *judgement* Ridley *justice* tremble,] From Q¹.². Ff *tremble*. 233 us] Q² omits. Editors *us* *Enter Kent*.] Placed as in Q². In Q¹ Ff after l. 234. Furness, Cam, etc. place after *pity*., l. 233; Phelps after Kent., l. 230; Ridley, after *Kent, sir*., our l. 230; Kittredge, after *instant*., l. 230; NCE, Alexander, Muir after Kent., l. 230. 233-235 O, . . . urges.] Divided as in Ff. Two lines in Q¹.², ending *allow . . . vrges*. Editors divide as in F. 233 O, . . . he?] From F¹. F²⁻⁴ *O is this she?* (F².⁴ *O!*) Q¹.²

Enter Kent.

O, is this he?

The time will not allow the compliment
Which very manners urges.

KENT I am come 235
To bid my King and master aye good night.
Is he not here?

ALBANY Great thing of us forgot!
Speak, Edmund, where's the King? and where's Cordelia?
Seest thou this object, Kent?

The bodies of Goneril and Regan are brought in.

KENT
Alack, why thus?

EDMUND Yet Edmund was beloved. 240
The one the other poisoned for my sake,
And after slew herself.

ALBANY
Even so. Cover their faces.

EDMUND
I pant for life. Some good I mean to do,
Despite of mine own nature. Quickly send, 245
Be brief in it, to th' castle; for my writ
Is on the life of Lear and on Cordelia.
Nay, send in time.

ALBANY Run, run, O, run!

EDGAR
To who, my lord? Who has the office? Send

Alb. *O tis he*, Furness, Cam, etc. *O, is this he?* (some have *Oh*, or *O!*) Ridley Alb. *O, 'tis he*; 235 Which] Q¹. ^a *that* Furness, Cam, etc. *Which* Ridley, Kittredge *That* 235, 236 I . . . night.] Divided as in Ff. One line in Q¹. ^a Editors divide as in F. 237 ALBANY] Ff Alb. Q¹ Duke. And so to end of play. Editors Alb. 237-239 Great . . . Kent?] Prose in Q^a. 237 thing] Q^a *things* Furness, Cam, etc. *thing* Kittredge *things* 239 *The . . . in.*] From Q¹. ^a (spelling Gonorill) Ff Gonerill and Regans bodies brought out. Editors follow Q, except Chambers and Phelps who follow F. Chambers, Kittredge, NCE, Alexander place after l. 238. 240-242 Yet . . . herself.] Prose in Q^a. 244-248 I . . . time.] From Q¹ Ff (F¹ *Ipant*) Prose in Q^a. Editors divide as in Q¹ F. 245 mine] Q¹. ^a *my* Editors *mine* 246 Be . . . to th'] Ff (*Be brieft in it*) *to th'* (F⁴ *to th'*) Q¹ *Be brieft, int toth'* Q^a *bee brieft, into the* Furness, NCE, Muir *Be . . . in it, to th'* Cam, Craig, Phelps, Craig: A *Be . . . in it, to the* Delius *Be . . . in it—to the* Ridley *Be . . . in't, to the* Chambers, Alexander *Be . . . in it—to th'* (Chambers *to the*) Kittredge (*Be . . . in't*) *to the* 247 Is] Q^a *tis* 249, 250 To . . . reprieve.] Divided as in Q¹. In Q^a Ff lines end in *office?* . . . *repreeue*. Editors divide as in Q¹. 249 has] Ff *ha's* or *has* Q¹. ^a

Thy token of reprieve.
EDMUND Thy token of reprieve.

250
250

Well thought on. Take my sword,
Give it the captain.

EDGAR Haste thee, for thy life.

Exit a Captain.

EDMUND

He hath commission from thy wife and me
To hang Cordelia in the prison and
To lay the blame upon her own despair,
That she fordid herself.

255

ALBANY

The gods defend her! Bear him hence awhile.

Edmund is borne off.

Enter Lear, with Cordelia dead in his arms, Captain, and others following.

LEAR

Howl, howl, howl! O, you are men of stones.

hath Furness, Delius, etc. *has* Cam, Ridley *hath* 251, 252 Well . . . captain.] Divided as in Ff. One line in Q¹.^a Furness, Cam, etc. divide as in F. Ridley ends lines in *captain, . . . captain*. See next note. sword, Give] Q² *sword the Captaine, Giue* Furness, Cam, etc. *sword, Give* (some have *sword*;) Ridley *sword, the captain, Give* 252 Captain.] Q¹ *Captaine?* EDGAR] Q¹ Duke. Q³ Alb. Ff Edg. Theobald Edg., with addition Exit Messenger. Malone held that Edgar had received the *token of reprieve* (l. 251) and was to give it to the Captain guarding Lear: he therefore reads Alb., and Exit Edgar. Schmidt added Exit a Captain. The F allocation of *Haste . . . life*. may well be right: Edgar, who has interrogated Edmund, receives the sword from him and is bidden hand it to the attendant Captain. Furness, Cam, etc. Alb. NCE, Muir Edg. Duthie Alb. Note that in Q (l. 276) it is the Captain, who reports what has happened within. *Exit a Captain*.] Added by Schmidt. Q¹.^a Ff omit. See also preceding note. Furness, Cam, etc. Exit Edgar. NCE Exit Gentleman. Muir Exit Officer. 253-256 He . . . herself.] Divided as in Ff. In Q² lines end in *me, . . . lay . . . despair, . . . her self*. Prose in Q³, omitting *That . . . herself*. Editors divide as in F. 257 awhile.] From F². Q¹.^a F²-4 *a while. Edmund . . . off*.] Added by Theobald, generally adopted. (Furness in footnote.) *Enter . . . following*.] Q¹.^a Ff Enter Lear with Cordelia in his arms. Rowe added *dead* (adopted by Malone, etc.) *Captain, . . . following*.] Capell Edgar, and the rest, return. Malone Edgar, Officer, and Others. The form of this S.D. depends on the treatment of *Haste . . . life*, l. 252. Furness, Cam, etc. Enter Lear, with Cordelia dead in his arms; Edgar, Captain, and others following. (Chambers, Phelps, Ridley omit *dead*) Delius, Craig, Craig: A follow Malone. NCE Re-enter Lear with Cordelia in his arms. [Gentleman following]. Muir Re-enter Lear, with Cordelia dead in his arms; Officer. 258 Howl, . . . howl!] From Ff (three times): Q¹.^a *Howle, . . . howle*, (four

Had I your tongues and eyes, I 'ld use them so
That heaven's vault should crack. She's gone for ever! 260
I know when one is dead and when one lives:
She's dead as earth. Lend me a looking-glass:
If that her breath will mist or stain the stone,
Why, then she lives.

KENT Is this the promised end?

EDGAR

Or image of that horror?

ALBANY

Fall and cease. 265

LEAR

This feather stirs: she lives! If it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

KENT (*kneeling*) O my good master!

LEAR

Prithce, away!

EDGAR

'Tis noble Kent, your friend.

LEAR

A plague upon you, murderers, traitors all! 270

times, ending in Q^a *howle*.) Furness, NCE, Muir *Howl, howl, howl!* Cam, Delius, etc. *Howl, howl, howl, howl!* you] F¹. ^a *your* 259 I'd] Ff *Il'd* or *I'd* Q¹. ^a *I would* Furness, Cam, Chambers, Kittredge *I'd* Delius, Craig, Phelps, Craig: A, NCE, Muir *I'd* Ridley *I would* 260 She's] Q^a *O, she is* Editors *She's* 263, 264 If . . . lives.] Divided as in Q¹ Ff. One line in Q^a. Editors divide as in Q¹ F. 263 or] Q^a *and* Editors or 264 Why, then she] Q^a *she then* 264, 265 Is this . . . cease.] Monck Mason explained *promised end* as the end of the world and referred to *St. Mark* xiii 19. Noble: B, 232 associates the passage with *St. Matthew* xxiv 6-13 and *1 Peter* iv 7. Halliwell-Phillipps thought *promised end* meant the unexpected catastrophe unlooked for when a happy termination seemed promised. *Fall and cease* was interpreted by Capell as calling upon the heavens to fall and crush the earth, a meaning to be made intelligible by action. Furness thought Capell might be right, but that an address to the heavens without invocation was unusual. Kittredge explains *promised end* as the Day of Doom and *Fall and cease* as addressed to the Universe: "Let the end of all things come!" This seems to be the idea: it really begins with Lear's words in l. 260: *heaven's vault should crack*. The passage recalls 2 *Peter* iii 10, "the heavens shall pass away with a great noise, . . . the earth also and the works that are therein shall be burned up." For other interpretations, see Furness, 340. 266-268 This . . . felt.] Divided as in Q¹ Ff. Prose in Q^a. Editors divide as in Q¹ F. 267 which] Q^a *that*, Editors *which* 268 (*kneeling*) Added by Theobald, widely adopted. Phelps, Ridley, Kittredge omit. O] Q¹. ^a *A* Furness, Cam, etc. O or O, Ridley *Ah* 269 Prithce.] F¹. ^a *Prythee* Q^a F^a. ^a *Prethee* Q¹ *Prethe* Editors as for iv vii 8. 270-275] Divided as in Q¹ Ff. Prose in Q^a. Editors divide as in Q¹ F. 270 you,] Q¹ *your* murderers,] F¹ *Muderors*, F^a-^a *murtherers*, Q¹ *murderous* Q^a *murdrous* Furness, Cam, etc. *murderers*, Ridley, Craig: A *murderous*

I might have saved her: now she's gone for ever!
 Cordelia, Cordelia! stay a little. Ha!
 What is 't thou sayst? Her voice was ever soft,
 Gentle and low, an excellent thing in woman.
 I killed the slave that was a-hanging thee.

275

CAPTAIN

'Tis true, my lords, he did.

LEAR

Did I not, fellow?

I have seen the day, with my good biting falchion
 I would have made them skip. I am old now,
 And these same crosses spoil me. Who are you?
 Mine eyes are not o' th' best. I'll tell you straight.

280

KENT

If Fortune brag of two she loved and hated,
 One of them we behold.

LEAR

This is a dull sight. Are you not Kent?

KENT

The same,

Your servant Kent. Where is your servant Caius?

LEAR

He's a good fellow, I can tell you that:

285

He'll strike, and quickly too. He's dead and rotten.

KENT

No, my good lord: I am the very man—

272 Ha!] Q^a omits. 273 sayst?] Ff *saist?* Q¹ *sayest*, Q^a *sayst?* Furness, Cam, etc. *say'st* Craig, Phelps *sayst?* Chambers *sayest?*— 274 woman.] From Ff. Q¹.^a *women*. Furness, Cam, etc. *woman*. Ridley *women*. 275 a-hanging] Dyce added hyphen, widely adopted. Craig, Phelps omit hyphen. 276 CAPTAIN] Q¹.^a *Cap*. Ff *Gent*. Furness, Cam, etc. *Capt*. Delius, Craig, Craig: A, Muir *Off*. NCE *Gent*. 276-280 Did . . . straight.] Divided as in Ff. In Q¹ lines end in *day, . . . would . . . now, . . . you? . . . straight*. Q^a prose. Editors divide as in F. 277 I have] From Q¹ Ff. Q^a *I ha* Kellner conj. *I've* Editors *I have* with my good] Q^a *that with my* Editors with my good *falchion*] Ff *Faulchion* Q¹ *Fauchon* Q^a *Fauchion* 278 them] Q¹.^a *them* Ff *him* Furness, Cam, etc. *them* NCE *him* 280 not o' th'] From F¹. F^a.^a *o' th'* Q¹ *not othe* Q^a *none o' th'* Furness, Kittredge, etc. *not o' th'* Cam, Delius, Craig, Phelps, Ridley *not o' the* Chambers *not of the* 281 brag] Ff *brag* Q¹.^a *bragd* Furness, Cam, etc. *brag* Ridley *bragg'd* and] Ff and Q¹.^a or Furness, Cam, etc. and Ridley or 283 This . . . sight.] Ff *This . . . sight*, Q¹.^a omit. Furness, Kittredge, Craig: A *This'a . . . sight*. Cam, Delius, etc. *This is a . . . sight*. you not] From Ff. Q¹.^a *not you* Furness, Cam, etc. *you not* Ridley *not you* 283, 284 The . . . Caius?] Divided as in Capell. Ff end lines in Kent, . . . Caius? One line in Q¹.^a Editors divide as in Capell. 285 you] Q¹.^a omit. Ridley omits. 287-291 No, . . . else.] Flatter, 57, remarks that "Lear does not listen to Kent or does not grasp what he is told . . . The passage is in fact another instance of simultaneous speaking." We have punctuated accordingly. 286 man—] From Pope. Q¹.^a Ff *man*. Editors *man*— or *man*,— Delius *man*,—

LEAR

I'll see that straight.

KENT

That from your first of difference and decay
Have followed your sad steps,—

LEAR

You are welcome hither. 290

KENT

Nor no man else. All's cheerless, dark and deadly.
Your eldest daughters have fordone themselves,
And desperately are dead.

LEAR

Ay, so I think.

ALBANY

He knows not what he says, and vain is it
That we present us to him.

Enter a Messenger.

EDGAR

Very bootless. 295

MESSENGER

Edmund is dead, my lord.

ALBANY

That's but a trifle here.

You lords and noble friends, know our intent.
What comfort to this great decay may come
Shall be applied: for us, we will resign,
During the life of this old Majesty, 300
To him our absolute power: (*To Edgar and Kent*) you, to your rights,
With boot, and such addition as your honours
Have more than merited. All friends shall taste

289 first] From Ff. Q¹. ² *life* Editors *first* 289 steps,—] Rowe *steps*— Q¹. ² *Ff* *steps*. Furness, Cam, etc. *steps*— or *steps*,— Craig, Chambers, Phelps, Ridley, Kittredge, Craig: A, Alexander *steps*. You are] From Q² F².⁴. Q¹ *You'r* F¹ *Your* are Furness, Cam, etc. *You are* Ridley, Kittredge *You're* 291] One line in Q¹. ²; two in Ff, ending else: . . . *deadly*, (or *deadly*;) Editors one line. 292 *fordone*] Ff *fore-done* Q¹ *foredoome* Q² *fore-doom'd* Editors *fordone* 293 *Ay*, . . . *think*.] From Ff. Q¹ *So thinke I to*. Q² *so I thinke too*. Furness, Cam, etc. *Ay*, . . . *think*. Ridley *So think I too*. 294 *says*,] From Ff. Q¹. ² *sees*, Furness, Cam, etc. *says*, or *says*; Ridley *sees*, is it] From Ff. Q¹. ² *it is*, Furness, Cam, etc. *is it* Craig, Chambers, Phelps *it is* 295 *Enter a Messenger*.] From Ff. Q¹. ² *Enter Captain*. after *bootless*. Furness, Cam, Chambers, Ridley, Kittredge *Enter a Captaine*. after *bootless*. Delius, Craig, Craig: A, Muir *Enter an Officer*. after *bootless* Phelps, NCE, Alexander *Enter a Messenger*. (after *bootless*.) 296 MESSENGER] Ff *Mess. or Mes.* Q¹ *Capt*. Q² *Cap*. Editors prefix according to S.D. in l. 294. 296-303 *That's* . . . *merited*.] Divided as in Ff. Prose in Q¹. ². Editors divide as in F. 298 *great*] Q¹. ² omit. Ridley omits. 301 (*To . . . Kent*)] Added by Malone, generally adopted. 302 *honours*] From Ff. Q¹ *honor* Q² *honors* Editors *honours* 303-305 *All . . . see*] As arranged by Pope. In Ff lines end in

The wages of their virtue, and all foes
The cup of their deservings. O, see, see!

305

LEAR

And my poor fool is hanged! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never!
Pray you, undo this button. Thank you, sir.
Do you see this? Look on her, look, her lips,
Look there, look there!

310

He dies.

EDGAR

He faints. My lord, my lord!

KENT

Break, heart; I prithee break!

EDGAR

Look up, my lord.

KENT

Vex not his ghost. O, let him pass! He hates him
That would upon the rack of this tough world
Stretch him out longer.

315

EDGAR

He is gone indeed.

shall . . . Foes . . . see. Prose in Q¹.² Editors divide as in Pope. 306-310 And . . . sir.] Divided as in Ff. Prose in Q¹.² Furness, Cam, etc. divide as in F. Ridley ends in *life! . . . life, . . . come . . . never. . . sir.* 306 And . . . hanged!] *Fool*=term of endearment, and, almost universally, it has been agreed that Lear here refers to Cordelia, and not the Fool. Sir Joshua Reynolds thought otherwise. (Furness, 345), as also Speaight, 100, 121. No, no, no] Q¹.² *no, no* Furness, Cam, etc. *No, no, no* Ridley *No, no* 307 have] From Q² Ff. Q¹ of Editors *have* 308 Thou 'lt] From Ff. Q¹.² *O thou wilt* Furness, Cam, etc. *Thou 'lt* Ridley *O thou wilt* 309 Never . . . never!] Ff *Neuer, . . . neuer.* (five times). Q¹.² *neuer, . . . neuer,* (three times). Editors follow F. 310 Pray you,] Q² *pray* Editors *Pray you,* or *Pray you* 310-312 sir. Do . . . there!] From Ff (see next note). Q¹ *sir, O, o, o, o.* Q² *sir, O, o, o, o, o.* Furness, Cam, etc. follow F¹. Punctuation varies. Ridley *Sir. Oh, oh, oh, oh! Do you see this! . . . there!* 311 look, her lips,] From Johnson. F¹ *Looke her lips,* F²⁻⁴ *look on her lips,* (F² *looke*) Furness, Delius —*look,—her lips,—* Cam, Craig, Phelps, Ridley, Craig: A, NCE, Muir *look, her lips,* Chambers —*look!—her lips!* Kittredge *look! her lips!* Alexander *Look, her lips.* 312 *He dies.*] From Ff (F² *He dis.*) Q¹.² omit. Furness, Cam, etc. *Dies. or He dies.* Ridley Lear dies. (after l. 316.) On Lear's last words Bradley, 291, writes that Lear is sure, at last, that Cordelia lives: and the actor should express in his "last accents and gestures and look, an unbearable joy." 313 KENT] From Ff. Q¹.² Lear. Furness, Cam, etc. Kent. Ridley Lear. *prithee*] F¹.² *prythee* F².⁴ *prethee* Q¹.² *prethe* Editors as for iv vii 8. 314-316 Vex . . . longer.] Divided as in Ff. In Q¹.² lines end in *passe, . . . wracke, . . . longer.* (Q² *wracke*) Editors divide as in F. 316 He] Q¹.² *O he* Furness, Cam, etc. *He* Ridley *O, he*

KENT

The wonder is he hath endured so long:
He but usurped his life.

ALBANY

Bear them from hence. Our present business
Is general woe. (*To Kent and Edgar*) Friends of my soul, you 320
Rule in this realm and the gored state sustain. [twain

KENT

I have a journey, sir, shortly to go:
My master calls me, I must not say no.

EDGAR

The weight of this sad time we must obey,
Speak what we feel, not what we ought to say. 325
The oldest hath borne most: we that are young
Shall never see so much, nor live so long.

Exeunt with a dead march.

319 ALBANY] Ff Alb. Q¹.² Duke. Editors Alb. 320 Is] Ff Is Q¹.² Is to Furness, Cam, etc. Is Ridley Is to (*To Kent and Edgar*) Added by Johnson, generally adopted. 321 realm] Ff Realme, Q¹.² kingdome, Furness, Cam, etc. realm or realm, Ridley kingdom gored state] Ff gor'd state Q¹ goard state Q² good state Editors gor'd state (some have gored) 323 calls me, I] From Ff. Q¹.² calls, and I (F³ here added S.D., Dyes. F³.⁴ Dies. Q¹.² F¹ omit.) Furness, Cam, etc. calls me, I (some me;) Ridley calls, and I 324 EDGAR] Ff Edg. Q¹.² Duke. Furness, Delius, Craig: A, NCE, Alexander, Muir Edg. Cam, Craig, Chambers, Phelps, Ridley, Kittredge Alb. Granville-Barker (GB 1, p. 231) remarks that, conventionally, the last speech would be given to Albany as the more important. But Edgar is, of course, the greater character, and he agrees that the Folio is probably correct. (*ibid.*, p. 217). 326 hath] Ff hath Q¹.² haue Furness, Cam, etc. hath Ridley, Kittredge have 327 Exeunt . . . march.] From Ff. Q¹.² omit. Editors follow F. According to Cowling, 35, the dead march would be played on the drums alone.

MACBETH

THIS play was first printed in the Folio of 1623, where it follows *Julius Cæsar* and precedes *Hamlet*, and it was mentioned in the global entry relating to that volume in the *Stationers' Registers* under the date of 8 November, 1623.¹ Willoughby detects the work of two different compositors in setting up the type.² *Macbeth* is the shortest of the Tragedies, and in Chambers' tables only *The Tempest* and the *Errors* are shorter; but as the proportion of prose is greater in *The Tempest*, *Macbeth* ranks next to the *Errors* for brevity.³ The Folio text is divided into Acts and Scenes: it ends with v vii which is frequently divided into two Scenes (vii, viii) in modern texts, and in our case into three (vii-ix).⁴ Many short lines in F, textual obscurities, an unusual number of brief scenes and much report of action off the stage have led to the belief that the play has been heavily cut and is corrupt, and is not now as Shakespeare left it.⁵ There is also widespread belief that it contains substantial interpolated passages, and that these and the Witches' songs indicated at iii v 33 and iv i 43, the texts of which appear in our Appendix I, are the work of Middleton. Interpolation is suspected or affirmed by various editors as below:

Clarendon editors: i ii; i iii 1-37; ii i 61; ii iii 1-34; iii v; iv i 39-47, 125-132; iv iii 140-159; v ii; v v 47-50; v vii 61, 62, 64-105 (our v viii 32, 33; v ix 1-41).

Cunningham: i i; i ii; i iii 1-37; iii v; iv i 39-43, 125-132; iv ii 30-63.

Chambers and Ridley: iii v; iv i 39-43, 125-132.

Kittredge: ii i 60, 61; iii v; iv i 39-43, 125-132; v viii 32, 33.

Neilson and Hill: iii v; iv i 39-43.

Dover Wilson: iii v; iv i 39-43, 125-32; perhaps iv i 94-103; and, as Fleay thought, some rhymed couplets in which the play is rich. Dover Wilson also sees evidence of an alien hand in i ii which he thinks is probably made up of two or more original scenes.⁶

There are 27 scenes in the play as arranged in F, with an average in the Cambridge text of 77 lines per scene. The scenes of important

¹Arber, iv 107; Chambers: WS, i 138; Lewis, ii 573. ²Willoughby: FF, 57.

³Chambers: WS, ii 398. The figures are: CE, 1777 lines; *Tempest*, 2062; *Macbeth*, 2106. In the Cambridge edn. the *Macbeth* total is 2083. ⁴See note to our v ix. The convenient arrangement of Inner Stage, or Study, renders no division necessary in F. In modern times the producer will deal with Act V according to his plan. ⁵Swinburne: SS, 185; Greg: EP, viii, 147; Chambers: WS, i 471; Seccombe and Allen, 93, 94; Lawrence: NE, 75; Nicoll: St, 111; Granville-Barker: DM, 109; O'Connor: RS, 106; Spencer, 333. ⁶Clarendon, viii-ix; Cunningham, ix, xviii, 105; Chambers: WS, i 472; Ridley, viii; Kittredge: SP, 853; NCE, 1180; CNS, xxiv. Ridley seems sceptical about interpolations,

action tend to be short. This series of short scenes with their intensely rapid events enabled the dramatist to produce action which moves at headlong speed.¹ The longest of the scenes is iv iii of 240 lines (240 in this edition) wherein we see Malcolm and Macduff at the English Court, and this, with the Hecate scenes and i ii, has been the subject of much criticism. It has frankly been described as tedious,² even dull, feeble³ and irrelevant,⁴ and as retarding the action.⁵ It is suggested that Shakespeare's interest flagged when he came to it,⁶ or that it was used to pad out the material.⁷ Other writers think differently: Baker describes the whole fourth act as setting at work the causes which bring about the denouement; van Doren calls iv iii essential to the play, glancing forward to the conclusion. In this Scene of order and stability, writes Tilly the political theme reaches its full compass, and Shakespeare here set forth his idea of the virtuous king and good ruler. Wilson Knight shows that the Scene gives the principal actor a rest and provides in Edward the Confessor a contrast to the evil-tormented Macbeth.⁸ In sum, the scene relieves the fierce tension of the action; it rests the chief actor; it establishes the moral and social values necessary to national well-being which Macbeth outrages; it demonstrates the function of kingship in assuaging the evils that beset the people; and it gives opportunity for developing the characters of Malcolm and Macduff in a play of limited length wherein the author concentrated mostly on the two principals. It has therefore definite dramatic importance; but its length has caused misgiving. It seems, says Stopford Brooke, like a remnant of a larger play.⁹ Brandes, convinced that F is a reduced version, for acting purposes, of a longer play, supposes that iv iii (which he calls dramatically superfluous) gives an indication of the length of scenes in a hypothetical longer original.¹⁰ Some of those who feel, like Brandes, that the present play is a reduced version of a longer play, attempt to deduce from the text what supposed scenes are missing from it. Joseph Quincy Adams believed that scenes are missing from the first, second and fifth acts. Dover Wilson, following a lead given by Hans Köster in the *Jahrbuch* of 1865 and by Hudson in 1872,¹¹ comments upon Lady Macbeth's words in i vii 47:

What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man;

but finds disconcerting shifts from one stylistic plane to another. Fleay, 48. See also note to v ix 35-37. ¹Cf. Wendell, 302, 306, 308; Saintsbury: CHS, v 203; Mabie, 325; Stopford Brooke: TP, 183, etc. ²Bradby: SP, 15; Lee, 397. ³Parrott, 167. ⁴Secombe and Allen, 94; Brandes, 425; Mackail, 74; Alden, 274. ⁵Mackail, 74; Campbell: TD, 93; Spencer, 334. ⁶Harrison: ST, 189; Attwater in Sh. Comp., 230 n. ⁷Creizenach, 249; Pearson, 137. ⁸Baker, 266, 267; van Doren, 266; Tillyard, 317; Wilson Knight: PSP, 15. ⁹Stopford Brooke: TP, 182. ¹⁰Brandes, 425. ¹¹Shakespeare Jahrbuch, i 146; Hudson,

and she continues: "Nor time nor place Did then adhere, . . ." Hans Köster asks when was this *then*; and he thinks that a Scene presenting it may have been lost from the text. Dover Wilson is of like mind.¹

Now Köster's theory presupposes that the 'breaking' of the murderous enterprise was coincident with the occasion when it was clear to Lady Macbeth that Macbeth "durst do it." This does not follow. Bradley and Kittredge agree that Macbeth's letter read in I v was the definite beginning of the plot²—the 'breaking' of the enterprise,—and there is no intimation in the letter that Macbeth durst do anything. The *then* of II. 49, 52 must relate to a different and later occasion. Dover Wilson, however, concludes that Shakespeare, revising the play, cut out a scene, and, by inadvertence or indifference, left standing a reference to it in I vii 47 f.

A constant feature of Shakespeare's plays, and of drama generally, is distributed exposition. Such exposition may refer to the past, or to action off-stage during the play's dramatic duration, or even to the future; and *Macbeth* is exceptionally endowed with all three types. In a swiftly moving drama like *Macbeth*, where, moreover, the action depends on a tremendous event early in the play, it would be impossible to heap up the exposition at the beginning, as in *The Tempest* and the *Errors*. Some information on past events would normally be withheld until the moments when it had dramatic importance: in *Othello*, for instance, it is not until III iii that we opportunely learn that Cassio went a-wooing with Othello, and not until III v do we hear that Othello's brother was shot down in battle beside him. There would be as much disadvantage in spinning out such incidents in scenes as in showing the reported event of Brutus's Portia swallowing fire. Nor in *Macbeth* are scenes needed to show us the battle, the execution of Cawdor, Lady Macbeth nursing her child, the talk when it appeared that Macbeth "durst do it," Duncan's largess and his order to Macduff to call on him early, Macbeth's coronation and Duncan's burial, the talk wherein Macbeth told his wife of the air-borne dagger, the first meeting of Macbeth and Banquo's murderers, the Queen's death, and a host of other matters.³ We are not invited to concern ourselves (unless we are told) at what time and place such incidents occur: we are to accept them. The dramatist selected for representation those episodes which

ii 328. It should be noted that Hudson does not suggest a lost scene: he remarks that Lady Macbeth refers to conversations formerly held between Macbeth and his wife, perhaps often. For Hudson the talks are a matter of delayed exposition. ¹CNS, xxxiv f., I, li. ²Bradley, 480-484; Kittredge: SP, 910. Both think a talk between the parties is inferred after I v. Bradley suggests that they had had earlier ambitious conversations; and he thinks a missing scene most improbable. ³Alwin Thaler in *The "Lost Scenes" of Macbeth* challenges the whole conception of lost scenes and mentions some

had, in his view, decisive dramatic importance, and relegated the rest to mention in the dialogue. And if, in the study, we should consider too curiously and it should appear that an incident, or a reported incident, will not readily fit into the schedule of other events, we shall have only the same time-problem as in *Othello* and *Romeo* and other plays. In any case, we shall not be perplexed in the theatre. The talk at i vii 47 is befittingly introduced with reference to Macbeth's vacillation at that point and his wife's inveterate determination to force him on. The undated conversation referred to requires no scene: in fact, such a scene would be an impediment. The dramatic plan, as Mackail noticed,¹ was to plant Duncan's murder early in the sequence of events as the main incident launching the tragic action; and more early scenes would thrust it too far into the play. Another idea, that the undated talk occurred before the action of the play, is unhelpful: to have shown the plotting of the murder before the first Witch Scene, writes Allardyce Nicoll,² would have ruined the balance of the play. Objections could similarly be raised to the theory of lost scenes in other instances.

Dover Wilson's history of the text postulates a long play by Shakespeare, cut down by him in 1606 for entertainment of the visiting King of Denmark, with some re-writing at iv iii 97-100 and addition of the talk on the King's Evil (iv iii 149-59); which revised play was botched in 1610-11 by Middleton who mangled i ii and added interpolated passages mentioned in detail above.³ A different thesis is permissible. "There can be little doubt," writes Parrott, "that *Macbeth* was written in headlong haste to comply with a royal demand for a new play by Shakespeare's company, . . . for presentation at Court during . . . the visit of the King's brother-in-law, Christian IV of Denmark, in the late summer of 1606."⁴ This may be. Quiller-Couch attributes the play's brevity in part to simplicity of plot, and Creizenach thought the play's shortness sufficiently explained by the nature of the material.⁵ It was written in terser mood than the other tragedies, says Spencer.⁶ No significant part is missing, says van Doren.⁷ A note by Sir Herbert Grierson in the Oxford edition of 1914 states that "it would seem that the general characteristics of the play—its brevity, simplicity and uniformity of tone—are the results of deliberate choice."⁸ The condition

occasions for supposed 'lost scenes' not noted above. (PMLA, xlix, 1934, pp. 835-847.) Tolman in PMLA, xi, 1896, p. 213 f., gives a list of 'inconsistencies' in the play: some may be explained by haste; others are differently interpretable; and none prove non-Shakespearian authorship. ¹Mackail, 21, 22. ²Nicoll: St, 18. See also Stoll, 131. In Holinshed, 25, it was after Macbeth and Banquo had met the Witches that Macbeth "revoluing the thing in his mind, began even then to devise how he might attaine to the kingdome." (Editor's italics.) ³CNS, xxiii f. ⁴Parrott: SC, 308, 309; cf. Parrott, 167. Harrison: ST, 188, advances the same theory. ⁵Quiller-Couch, 20; Creizenach, 249. ⁶Spencer, 334. ⁷van Doren, 252. ⁸Pp. 152, 153.

of the text is explicable on these lines. So regarded, the play, save for minor cuts, stands essentially as it was originally written. Shakespeare set out to write a short play: he had insufficient scope for much development of lesser characters and perhaps kept them flat to throw the two principals into prominence. His scheme was to concentrate on the rise and fall of Macbeth, showing the working and consequence of evil in its effects on the man himself, and, in his function of king, on the country—evil prompted by ambition and supernatural urge; and his method seems to have been to work in short, swift scenes dominated by the great protagonist, interspersed with other scenes of slower movement,¹ chorus-like in their utility, wherein are reflected the condition of the country during Macbeth's career, the characteristics, feelings and fortunes of noble and peasant, man, woman and child, and the challenge and ultimate supremacy of those beneficent political, moral and social principles which deeply affect organised society: and all in terms of tragic drama.

The second scene of Act I has been rejected as spurious; has been described by Swinburne² and others as mangled; as the remnant of a longer play;³ even as written by a theatre hack.⁴ Its language is intentionally bombastic. David thinks it, in energy and bombast, like the speech of Scarus in *Antony*, iv vii; and Wendell comments on its archaic style.⁵ It is, of course, an epic narrative of battle valour, and the style was adjusted to the subject and the speaker. Schücking and others have criticised the King's Evil passage in iv iii as irrelevant: Stewart defends it as in keeping with the play's master-themes, Order, Kingship, Evil and Grace;⁶ and the passage no doubt flattered King James who "touched" for the Evil; but it has also a dramatic purpose.

The problem of the Witch Scenes is complex. Lamb's comment upon them is at variance with any idea that Middleton wrote them. Middleton's Witches, he writes, [in *The Witch*] are creatures to whom man or woman plotting mischief might resort for consultation; Shakespeare's originate deeds of blood and begin bad impulses in men. Middleton's hurt the body; Shakespeare's have power over the soul.⁷ Thorndike draws the distinction that Middleton's Witches belong to melodrama, Shakespeare's to tragedy.⁸ Their importance in opening the play with malignant inversion of good and evil is obvious. Without the intervention of hell, writes Maeterlinck, and the heroic struggle against occult justice, Macbeth is nothing more than an odious and criminal assassin.⁹ The Witches are meant to be mysterious. They are the more horrible, says Miss Bradbrook, because we do not know what they are.¹⁰ They have

¹ I ii, i iv, II iv, III vi, IV iii. ² Swinburne: SS, 185. ³ Stopford Brooke: TP, 181. ⁴ Lee, 397. ⁵ David, 103; Wendell, 302. ⁶ Stewart, 62. ⁷ Tillyard: Lamb, 22; Lamb, i 62. ⁸ Thorndike, 3. ⁹ *Le Temple Enseveli*, 1908, p. 129. ¹⁰ Bradbrook: SEP, 85.

been likened to the Classical Fates, the Eumenides, the Valkyries and Norns, the wizardesses of Irish legend, *les sœurs fatidiques*, the agents of Nemesis.¹ No doubt, as Dr. W. C. Curry has well demonstrated, they owed their infamous gifts to the demonology and multifarious superstitions of long ages.² They are similar to the creatures described in James I's *Demonologie*³ and Reginald Scot's *Discoverie of Witchcraft*.⁴ As presented in the play, they absorb Holinshed's Witches of Forres, and his Weird Sisters (thought to be Goddesses of Destiny, or nymphs or fairies) who met Macbeth and Banquo, plus Holinshed's Wizards and Witch who warned Macbeth about Macduff and told him of his security against man born of woman and of Birnam Wood.⁵ But inevitably, from their appearance, their language and their powers, they were identifiable with the feared and detested hags of popular superstition; and as such they had a startlingly high function as prophetesses who demonstrated the long succession of Scottish kings culminating in the avid James I and VI. It is probably for this reason that command of them was taken over by the much-disputed but more respectable Athenian goddess, Hecate, Ovid's *adiutrix cantusque artisque magorum*.⁶ Almost universally it has been stated that the Hecate passages are interpolations by Middleton, particularly as she appears in *The Witch*; but, says Boas, she is an intrusive commonplace sorceress.⁷ Nosworthy considers the Hecate speeches as additions, but not necessarily non-Shakespearian.⁸ Flatter has no doubts of the genuineness and indispensability of the Hecate scenes.⁹ Macbeth mentions Hecate at II i 52. In III v she assumes direction of the Witches' charms luring Macbeth to spurn fate, scorn death and hope unwisely; and it is she who defines the Witches' purpose: they are to draw Macbeth on to his confusion. Need we wonder, after Ovid's words, that Hecate presides at the spells of the prophetic Witches?¹⁰

Middleton in various of his plays echoes Shakespeare;¹¹ and nobody doubts that *The Witch* was composed later than Shakespeare's work in *Macbeth*. It is probable, as Grant White believed, that Middleton's witch scenes were inspired by Shakespeare's.¹² One argument against

¹Heine, 107; Swinburne: Sh, 61; Moulton, 134, 143; Derocquigny in French translation, xv; Smeaton, 409; Thorndike, 174; Barton: IS, 8; Wilson Knight: WF, 155; Spencer, 335. ²S. Ph., xxx, 1933, 395-426. ³Printed in Edinburgh, 1597; London, 1603; in *Works*, 1616, 91-136. ⁴Pr. 1584; ed. by Brinsley Nicholson, London, Elliot Stock, 1886. ⁵Holinshed, 22-24, 36. On the Witch Controversy, see Camb. Hist. Lit., iv 534, 535. ⁶Metam, vii 195. These words immediately precede the passage from Ovid which Shakespeare reflects in *Tempest*, v i 33 f. ⁷Boas: SD, 228. ⁸Library, 3rd Series, ii, 1948, p. 108. ⁹Flatter, 95. ¹⁰Similarly the Witch Maudlin in Jonson's *Sad Shepherd*, II iii 42, talks of her "Dame Hecat." ¹¹Sh. Alln. Bk., i 84, 141-144, 189, 382, 392; ii 468. ¹²Furness, 391. Middleton must have been influenced, too, by Jonson's *Masque of Queens*, played at Whitehall on 2 February, 1609. Text in Jonson, vii 277-319.

the latter's authorship of the witch scenes in *Macbeth* is the verse; this is in a four-foot trochaic line, often catalectic, which is the metre frequently adopted for utterances of spirits and oracles; while Hecate, in *iii v*, speaks the more freely moving iambic four-foot measure in rhymed couplets. With Shakespeare's constant habit of adapting language and metre to the speaker and the occasion, one may believe him to be the author of these witch scenes. The origin of the songs in *iii v* and *iv i* is obscure. They are mostly ascribed to Middleton as their full text first appeared in his play (see Appendix I). Mabie suggested that perhaps Shakespeare wrote them and Middleton revised them; Allardyce Nicoll was led by careful investigation in 1927 to believe that the songs were originally Shakespeare's; Brinsley Nicholson believed that the songs were popularly known.¹

The poetry of the play is said by David to have hypnotic effect.² Repetition of the same words and ideas contributes to this. We hear repeatedly of blood and kindred themes, unnatural signs, earth feverous, hours dreadful, things strange, restless ecstasy, the death of nature. Darkness entombs the earth; night strangles the day; sleep, often invoked, is murdered; fear runs through the play with nightmare effect. The atmosphere is blurred; tumult and confusion are rife; all things are trammelled up and murder walks the land; until, with the fall of Macbeth and Malcolm's accession, the time is free. The flora mentioned are unattainable balm, ruined corn, hemlock, the insane root, poisonous yew, purgative drugs, and the primrose that bedecks the way to hell. The animals are mostly of the predatory and obnoxious kind, lizard, eagle, lion, swine, rat, raven, wolf, scorpion, snake, and many others. The sound effects are in keeping: the distant din of battle in *i i*,³ the ominous knocks at dead of night on the castle door, the sound of horses' hooves and ringing of bells at crucial moments, the shriek of the owl, the cry of the cricket and the distressful voices of women when the Queen dies.

The quality of the verse (apart from occasional adverse comment on *iii v* and the rhymed couplets) has been much praised. "Nowhere," writes Saintsbury, "has Shakespeare shown either the infinite resources of blank verse, or his own infinite command of them, more completely and victoriously than in *Macbeth*."⁴ Macbeth himself is a highly imaginative and sensitive being, capable of incomparable flights of poetry, without which imaginative quality his career would be inexplicable. Regarding the rhymed Hecate verse and the couplets, it is noticeable that rhymed verse occurring in Shakespeare's later plays

¹Mabie, 327; Nicoll: *St*, 112; *Sh. Alln. Bk.*, i 392 n. ²David, 32. ³That the distant battle may be heard in *i i* is a fair inference from *ll. 3-5*. The sound of it would greatly enhance the effect of the Witches' words and emphasize their essential connexion with events. ⁴Saintsbury, *ii*: 41. Nevertheless, Saintsbury strongly holds that some of the verse is earlier than the rest.

seems often to have a less mature quality than the blank verse amidst which it appears, and it may seem at times to hark back to the versification of an earlier period. The F text has many short lines, to which matter Flatter¹ and others have latterly paid special attention, the question being how far Shakespeare used such lines for special effect, principally emphasis. Shaafer thinks 'mislineation' may "go along with the greater freedom of Shakespeare's mature style."² Such lines may indeed be the author's intention: they may also be the compositor's means of accommodating the text in the narrow Folio column, or be the work of a copyist, or a convenience for the actor in memorising a part. Opinions will differ in particular cases.

There is unusual similarity of views on the play's date. In August, 1605, three scholars purporting to be the original Sybils recited to James I outside St. John's, Oxford, Latin verses referring to his descent from Banquo.³ This may have aroused interest in the subject. The possibility that the play was written for entertainment of Christian of Denmark in 1606 is mentioned above. The "equivocator" in *II* iii 7 is associated with Henry Garnet, who was tried for complicity in the Gunpowder Plot early in 1606.⁴ In *The Puritan*, *IV* iii 90, 91, a play of 1606,⁵ there is talk of a banquet and a ghost, evidently an echo of *Macbeth*; and another probable echo occurs in *The Knight of the Burning Pestle*, 1607, *v* i 20-30. A few date the play in 1605;⁶ some in 1605-6;⁷ most in 1606.⁸ Opinions differ whether it followed or preceded *Lear*.⁹ 1606 is an acceptable date. It should be added that Saintsbury felt strongly that *I* ii and "some few other passages" were whole stages older than the bulk of the play, but he believed that Shakespeare wrote all of it.¹⁰

Shakespeare's plot was made by blending several accounts of early Scottish kings in Holinshed. Historically, Macbeth seems to have been a different man from the king described in Holinshed and still more different from Shakespeare's character. Macbeth, of royal descent, could legitimately aspire to the throne by the ancient law of Tanistry. He had a strong claim through Gruoch, Lady Macbeth, and Lulach, her son by her dead husband Kilcomgain. Shakespeare naturally treated the law of succession as that of primogeniture, and so (*cf.* *III* vi 25), for

¹Especially in *Shakespeare's Producing Hand*, 1948. ²*Editing Shakespeare's Text* in EIS, 107. The short lines are indicated in our footnotes. ³Text, etc., in Furness, 377-379; translation in Stopes: SI, 335. ⁴Howes' Stowe 883 (misnumbered 882); Camb. Mod. Hist., iii 555. ⁵Text in Brooke: SA, 246. ⁶Mézières, 311; Chambers: ES, ii 212. ⁷Fleay: CH, 55 f.; Lee, 394; Chambers: ES, iii 488; Chambers: WS, i 271; Fripp, ii 652; Spencer, 333; etc. ⁸Malone, Guizot, Fleay, Boas, Adams, Mabie, Parrott, Halliday, etc. Brandl adopts 1606-7. ⁹Some of those dating *Macbeth* after *Lear* are: Chambers: WS, i 271; Nicoll: St, 113; Alden, 273; Parrott, 163; Harrison: SF, 181; Spencer, 333; Reese, 565. ¹⁰Camb. Hist. Lit., v 203; *Shakespeare*, 1934, p. 82.

purposes of Stuart drama, made Macbeth a usurper as well as regicide and tyrant.¹ He suppressed Holinshed's reference to Macbeth's claim and his useful service as king.² As in *Lear* he compounded two battles in one, and in *Macbeth* he composed the Witches from four separate sets of creatures, so also in *Macbeth* he combined three several campaigns in the one battle of 1 ii. He makes Duncan an old man and carries over Holinshed's description of him as soft, gentle and generous. In Holinshed Macbeth was urged to obtain the crown by murder, not only by the Witches' prophecies, but also by his wife who was "burning in vnquenchable desire to beare the name of a queene."³ But in the Chronicle she has nothing to do directly with the slaying of Duncan. Holinshed gives a more circumstantial account of the murder of King Duff at the instigation of Donwald's wife when Duff was a guest in Donwald's castle;⁴ and this, in order to make a strong female character, Shakespeare incorporated into the Duncan story; but he made Macbeth himself commit the murder, and not, as in Holinshed, the servants. This same Duff was rendered sleepless by sorcery of the Witches of Forres (11 ii 35). The monstrous storms and unnatural signs following Duff's death⁵ are transferred to Duncan's. Macbeth's words of remorse after Duncan's death, in 11 ii 35, 41-43, are borrowed from words of a voice heard by Kenneth 111 when he poisoned Malcolm, son of Duff.⁶ Shakespeare followed Holinshed in showing that nothing prospered with Macbeth after Banquo's death, and in Macbeth's degeneration and indulgence in cruelty, outrage, murder, blood-lust, avarice, tyranny and payment of spies.⁷ The massacre of Macduff's wife and children, and the talk between Macduff and Malcolm (1v iii), are drawn from Holinshed,⁸ and the death of young Siward comes from a separate account of the war with Macbeth.⁹

Holinshed relied on Boece's fabulous *Historia Gentis Scotorum* (1527) for his material (perhaps in Bellenden's prose translation), and Boece was translated into Scottish verse by Wm. Stewart for the benefit of Prince James, afterwards James V.¹⁰ The poem was first printed in the Rolls series in 1858.¹¹ Mrs. Stopes assumes that there were many MS. copies, that Shakespeare probably visited Scotland,¹² that James VI

¹1 iv 37 f.; 1 vii 13; 11 iii 60, 61; 11 i 64, 65, 69, 136; 11 vi 25; 1v i 123; 1v iii 12, 32, 36, 45; v ix 21. ²Holinshed, 25, 32. ³Holinshed, 25. ⁴Holinshed, 26 f. ⁵Holinshed, 31. ⁶Holinshed, 29, 30. ⁷Holinshed, 34 f. ⁸Holinshed, 37 f. ⁹Holinshed, 44. ¹⁰For comparison of the 'historical' Macbeth and the dramatic, see *Mac Beth* by Ruairdhaigh Erskine, Inverness, Carruthers, 1930; and Stopes: SI, 78-109. ¹¹Ed. by Wm. B. Turnbull. For King Duffois, see vol. ii, pp. 510-526; Macbeth, ii, pp. 620-657. The poem is so enormous that one may doubt many copies of the MS. ¹²Laurence Fletcher the player, who was named in James I's warrant to the King's Players, with Shakespeare, in 1603, was in Scotland in 1595, 1599, 1601 and with his fellow players was favoured by James. Dover Wilson thinks Shakespeare's visit possible; so do Boas, 412, and Ivor Brown, 130. Hudson, ii 315, is favourable; Chambers:

would have the original MS., and that, from similarities between it and the play, Shakespeare saw it and used it. Dover Wilson prints some of the parallels and finds Mrs. Stopes's idea acceptable.¹ The unlikelihood of Shakespeare ever seeing the MS. tempts one to ascribe the resemblances to coincidence in treatment of the same legend.

The matter of the Witches is referred to above. Beatrice Daw Brown² has demonstrated that, interwoven in the play, are themes found in medieval tales which exist as *exempla* (short stories accompanied by moral exposition). One is the ineradicable blood upon the murderer's hands, and another is the ghost of the murdered man appearing at a feast. Both occur in versions of the *Gesta Romanorum* and elsewhere, but Shakespeare's immediate source is unknown.

Kemp in *Kemps Nine Daies Wonder*, 1600,³ refers to "a penny Poet whose first making was the miserable stolne story of Macdoel, or Macdabeth, or Macsomewhat: for I am sure a Mac it was, though I neuer had the maw to see it: . . ." but nothing more is known of this.

The first words of Macbeth when he appears in 1 iii echo the last words of the Witches in 1 i: "So foul and fair a day . . .," the first intimation of their influence upon him with their inversion of good and evil. There are other significant echoes of the same. Lady Macduff speaks of the condition of the country where harm is lauded and to do good is folly (iv ii 74-76). The Witches' "lost and won" of the initial battle is repeated in its consequence, "What he hath lost, noble Macbeth hath won" (1 ii 70). The Witches' "All hail" to Macbeth is echoed in Lady Macbeth's "all-hail" to him in 1 v 53; and as the Witches' familiar spirits attend them, Lady Macbeth summons the spirits who wait on nature's mischief to unsex her. So are these two, Macbeth and his wife, linked in mere phrases to the Weird Sisters. There are other repetitions; but the most striking succession of ideas is the series of allusions to seed, nature's device for perpetuation of life and the means for the constant renewal of society, matters about which Shakespeare and his age thought deeply. The Witches are bidden "look into the seeds of time, And say which grain will grow." To give Banquo stable place and continuity, Duncan will "plant" him, and Banquo tells him that the harvest is his own. The Porter's grossness perverts the theme and Macbeth talks of the worm that breeds venom. Banquo is to be the root of many kings. Macbeth hopes that the earth-bound roots of the forest will give him security. In the dark days of Macbeth's reign, vice has taken root. Macbeth's dismay is that the seeds of Banquo shall be kings; and in that scene where generations of kings pass as apparitions before him, he so extends his hatred of life's renewal and natural continuity that he speaks of "nature's germen" tumbled all together, "Even

¹WS, i 476, and Harrison: SF, 161, and others, are sceptical. ²CNS, xvii-xix. ³PMLA, L, 1935, pp. 700-714. ⁴Ed. G. B. Harrison, 1923, pp. 30, 31.

till destruction sicken."¹ He is possessed of repugnance for the oncoming generations and strives to thwart their being; but Fleance escapes him: and so, at least, he will exterminate the wife and progeny of Macduff.

The play, writes Mézières, represents three phases of Macbeth's life, his crime, prosperity and punishment. Edith Sitwell distinguishes in it three great tragic themes, the guilt and separation of the two principals, the man's love for the woman, and the woman's despairing love for the man. Harrison's three divisions are the murder of Duncan and escape of Malcolm, the murder of Banquo and escape of Fleance, and Acts IV and V wherein Fate, having cheated Macbeth, proceeds to destroy him.² We may take love to mean devotion, for certainly Lady Macbeth is not, as in Holinshed, possessed of ambition for herself. But the great switch in the play is at and after Banquo's death, the turning point, as Holinshed considered it, in Macbeth's career. Hitherto Lady Macbeth has been the instigator in converting Macbeth's vacillation into executive action; now and henceforward Macbeth acts alone, deceived, and inviting deception, by the Weird Sisters; and plunges deeper into crime.³ The switch is not unlike decisive change in the heroes of other tragedies. Stoll, as in other instances, finds the change in Macbeth implausible.⁴ The marvel is that Shakespeare accomplishes the seeming impossible in retaining our sympathies for Macbeth, in part due to recognition of a great soldier who for a time had deep moral aversion to the crime to which powerful forces, including his own ambition, lured him; but mainly, perhaps, because, to the end, he preserves his heroic stature: for he is larger than a man. The knocks on the castle gate in the truly Shakespearian Porter Scene, like a warning from the outer world, are ominously startling; but Macbeth is deaf to all such implications. The world he lives in is dark, and the light of law and morality, as in the days of St. Columba (to whom indirect reference is made several times) is breaking in; but Macbeth himself belongs to an epoch nearer to Shakespeare's time. He resembles in his latter phase a tyrant of the Italian Renaissance, like Sigismondo Malatesta who lived for evil;⁵ and as such, his tragedy arouses thought on fundamental social and moral questions familiar in Shakespeare's time.⁶ The social order, presided over by the monarch, was seen to be part of the cosmic order; and the social order was maintained within itself by law, including moral law, as part of universal law. Macbeth's crime was that he violated moral and social law, and so, cosmic law and order. True, he had supernatural incitement and his wife's allied urge in wrongdoing, an urge so great that she herself could have done the deed but for

¹ i iii 58; i iv 28, 29, 32; ii iii; iii i 5; iii iv 29, 30; iv i 59, 60; iv i 96; iv iii 85.

² Sitwell, 28; Harrison: ST, 198, 199. ³ Duthie: S, 172 f., makes this point clear. ⁴ Stoll, 90 f. ⁵ Burckhardt's *Renaissance*, 1945, 278. ⁶ Familiar from homilies, poetry and in many ways; especially in such a book as Palmingenius's *Zodiac* (Book Scorpius) translated by Barnabe Googe, 1576.

Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so. 45

MACBETH Speak, if you can. What are you?

FIRST WITCH

All hail, Macbeth! Hail to thee, Thane of Glamis!

SECOND WITCH

All hail, Macbeth! Hail to thee, Thane of Cawdor!

THIRD WITCH

All hail, Macbeth, that shalt be King hereafter! 50

BANQUO

Good sir, why do you start, and seem to fear
Things that do sound so fair? I' th' name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction 55
Of noble having and of royal hope,
That he seems rapt withal. To me you speak not.
If you can look into the seeds of time
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear 60
Your favours nor your hate.

FIRST WITCH

Hail!

SECOND WITCH

Hail!

THIRD WITCH

Hail!

FIRST WITCH

Lesser than Macbeth, and greater. 65

SECOND WITCH

Not so happy, yet much happier.

THIRD WITCH

Thou shalt get kings, though thou be none.

So all hail, Macbeth and Banquo!

FIRST WITCH

Banquo and Macbeth, all hail!

MACBETH

Stay, you imperfect speakers, tell me more. 70

By Sinel's death I know I am Thane of Glamis;

70). 48 All hail,] Noble: B, 103, mentions that every time Shakespeare alludes to Judas's greeting of betrayal he quotes him as saying "All Hail!" (3 *Henry VI* v vii 34; *Richard II* iv i 169). In any case, *All Hail!* in *Macbeth* comes from Holinshed, 23: "All haile, Makbeth, thane of Glammis!" Glamis! 45 miles north of Edinburgh in Forfar. See Sugden, 223; Russell Thorndike, 230. 57 rapt] From Pope. Pf *wrapt* Editors *rapt* 71 Sinel] or Synel, reputed

But how of Cawdor? The Thane of Cawdor lives,
 A prosperous gentleman; and to be King
 Stands not within the prospect of belief,
 No more than to be Cawdor. Say from whence 75
 You owe this strange intelligence? or why
 Upon this blasted heath you stop our way
 With such prophetic greeting? Speak, I charge you.

Witches vanish.

BANQUO

The earth hath bubbles as the water has,
 And these are of them. Whither are they vanished? 80

MACBETH

Into the air, and what seemed corporal melted -
 As breath into the wind. Would they had stayed!

BANQUO

Were such things here as we do speak about?
 Or have we eaten on the insane root
 That takes the reason prisoner? 85

MACBETH

Your children shall be kings.

BANQUO

You shall be King.

MACBETH

And Thane of Cawdor too: went it not so?

BANQUO

To th' selfsame tune and words. Who 's here?

Enter Ross and Angus.

ROSS

The King hath happily received, Macbeth,

father of Macbeth; more correctly, Macbeth was son of Finley or Finlegh, Thane of Ross. See Thomson: SC, 193. 72, 73 The . . . gentleman;] Often cited as contrary to i ii 53 f, and even as evidence that Shakespeare had a collaborator in the play (see Harrison: ST, 186, etc.). Angus's explanation to Macbeth in i iii 109-116 makes it clear that Cawdor's treasonous assistance to Norway was secret and that Macbeth was ignorant of it. 81, 82 Into . . . stayed!] Divided as in Capell. Three lines in Ff, ending *corporall*, . . . *Winde*. . . *stay'd*. Cam and others follow Capell. Muir ends lines in *corporal*, . . . *stay'd*! 84 insane root] Ellacombe thinks no particular plant may be intended, but, p. 135, favours hembane, like Douce (i 371). Steevens and Rohde (p. 181) favour hemlock. Clarendon points out that Holinshed (text in Furness, 362; Furness², 45) mentions that the Scots drank the juice of "mekitwoort berries," identified with deadly nightshade, of which Gérarde the Herbalist wrote that it "bringeth madnes." Other explanations in Furness, 33, 34. Malone noted a passage in *Life of Antony*, Plutarch, p. 932, on which ll. 84, 85 may be based, a root eaten by the Romans in the Parthian Wars which destroyed the memory and caused insanity. See also note to iii i 55, 56. 88 words.] Missing syllables after *words*., says Flatter, 37, represent the

	The news of thy success; and when he reads Thy personal venture in the rebels' fight, His wonders and his praises do contend Which should be thine or his. Silenced with that, In viewing o'er the rest o' th' selfsame day, He finds thee in the stout Norweyan ranks, Nothing afeared of what thyself didst make, Strange images of death. As thick as hail Came post with post, and every one did bear Thy praises in his kingdom's great defence, And poured them down before him.	90 95
ANGUS	We are sent To give thee, from our royal master, thanks; Only to herald thee into his sight, Not pay thee.	100
ROSS	And for an earnest of a greater honour, He bade me, from him, call thee Thane of Cawdor. In which addition, hail, most worthy Thane! For it is thine.	105
BANQUO	What, can the devil speak true?	
MACBETH	The Thane of Cawdor lives. Why do you dress me In borrowed robes?	
ANGUS	Who was the Thane lives yet, But under heavy judgement bears that life Which he deserves to lose. Whether he was combined With those of Norway, or did line the rebel With hidden help and vantage, or that with both He laboured in his country's wrack, I know not; But treasons capital, confessed and proved,	110 115

pause as Banquo turns to the newcomers. 91 rebels'] *Ff Rebels* 97 death. As] From Pope. *Ff death, as hail*] From Rowe. *Ff Tale or tale* Johnson followed F, explaining *As . . . tale* etc. as meaning "Posts arrived as fast as they could be counted." But "as thick as hail" was a current phrase: see Tilley, H 11. Churton Collins prefers *Tale* and thinks *hail* a bald commonplace. (Collins, 313.) Cam, Furness, etc. *hail* Knight, Lewis, Kittredge, Alexander *tale* 98 Came] *Ff Can* Rowe, Steevens, etc.; Cam etc. *Came* Knight *Can* 102 herald] From F⁴. F¹ *harrold* F², ³ *herrald* 105 bade] *Ff bad* Editors *bade* 108, 109 Why . . . robes?] Divided as in Capell. One line in Ff. Editors follow Capell. 109 borrowed] From F¹. F²⁻⁴ *his borrowed* 111-114 Which . . . not;] Divided as in Malone. Five lines in Ff, ending *loose . . . Norway, . . . helpe, . . . labour'd . . . not*: Editors follow Malone. 111 Whether] Malone *Whe'r* 112 did] F¹ *did* F²⁻⁴ *else did* 113 and] Craig or 114 wrack.] *Ff wracke*, Theobald, Cam, Furness, Ridley, NCE, Alexander *wreck*, Delius, Craig, etc. *wrack*.

Have overthrown him.

MACBETH (*aside*) Glamis, and Thane of Cawdor.
The greatest is behind.—(*To Ross and Angus*) Thanks for your pains.
(*To Banquo*) Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?

BANQUO That, trusted home, 120
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's 125
In deepest consequence.
Cousins, a word, I pray you.

MACBETH (*aside*) Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
(*Aside*) This supernatural soliciting 130
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair 135
And make my seated heart knock at my ribs,

116 (*aside*) Added by Rowe. 117 The . . . behind.] Thought by Rushton, 76, to echo Lyly's *Euphues*, but a common saying: see Tilley: B, 318. (*To . . . Angus*) Added by Rowe. Cam, Furness, Delius, Ridley, Alexander omit. Craig, Chambers, Lewis, Kittredge, NCE, Muir admit. CNS [*aloud*] 118 (*To Banquo*) Added by G. White. Cam, Furness, Delius, Ridley omit. Craig, Chambers, Lewis, Kittredge, NCE, CNS, Alexander, Muir admit. 120-122 That, . . . Cawdor.] Spoken, says Bradley, 381, "in a free, off-hand, even jesting manner," following Holinshed, 25, who writes "Banquho iested with him and said: 'Now Mackbeth thou hast obtained those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe.'" 125 betray's] F¹, ³, ⁴ *betray's* F² *betrays* Johnson, Chambers *betray us* 127 you.] Rowe added To Rosse and Angus. Cam, etc. omit. Chambers admits. CNS adds: to Ross and Angus, who move towards him. (*aside*) Added by Rowe. Editors admit. 129 I . . . gentlemen.] Johnson added To Rosse and Angus. Editors mostly omit, generally isolating the phrase by dashes. Chambers admits. CNS [*aloud*] 130-135 This . . . hair] Flatter, 120, would end lines in *soliciting . . . good. . . ill? . . . success, . . . Cawdor. . . good? . . . suggestion . . . hair* 130 (*Aside*) Added by Capell. Editors admit. *soliciting*]=incitement (by the Witches) 131, 132 If . . . success,] Divided as in Rowe. One line in Ff. See note to l. 130. Cam and others follow Rowe. Muir follows F. 134 suggestion] A theological word, one of the "procurators or tempters" of sin, according to John Johnes, 1579. (Hunter, ii 170.) 135 hair] F¹⁻³ *Hetre*, F⁴ *heir*,

Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murther yet is but fantastical,
Shakes so my single state of man that function 140
Is smothered in surmise, and nothing is
But what is not.

BANQUO Look how our partner's rapt.

MACBETH (*aside*)
If chance will have me King, why, chance may crown me
Without my stir.

BANQUO New honours come upon him
Like our strange garments, cleave not to their mould 145
But with the aid of use.

MACBETH (*aside*) Come what come may,
Time and the hour runs through the roughest day.

BANQUO
Worthy Macbeth, we stay upon your leisure.

MACBETH
Give me your favour. My dull brain was wrought
With things forgotten. Kind gentlemen, your pains 150
Are registered where every day I turn
The leaf to read them. Let us toward the King.
(*Aside to Banquo*) Think upon what hath chanced, and at more time,
The interim having weighed it, let us speak
Our free hearts each to other.

BANQUO Very gladly. 155

139-142 My . . . not.] A paraphrase is: My thought of murder yet but imaginary, so agitates my normally undisturbed condition that what has to be done is involved in misgiving, and imaginary things seem to have reality. Brutus is in very similar agitation before the murder of Cæsar. See *J. Cæsar* II i 63-69. 139 murther] From Ff. Steevens, Cam and others *murder* Kittredge, Muir 140-147 that function . . . day.] Flatter, 110, supposes that Macbeth stands on one side of the stage and Banquo, etc. on the other, each speaking independently but pausing as the other proceeds. Similarly throughout this passage. 140-142 Shakes . . . not.] Divided as in Pope. Three lines in Ff, ending *Man*, . . . *surmise*, *not*. Cam and others follow Pope. Alexander, Muir follow F. 142 Look how] From Ff. Cam and others *Look, how* Ridley, Kittredge, CNS, Alexander *Look how* 143 (*aside*)] Added by Rowe. Editors admit. If . . . me] As in Rowe. Two lines in Ff, ending *King*, . . . *me*, Editors follow Rowe. 146 (*aside*)] Added by Hanmer. Editors admit. 146, 147 Come . . . day.] This concludes the train of thought begun in ll. 143, 144. The rhyme, says Moulton, 135, marks "a mind made up" (temporarily). 149-153 Give . . . time.] Divided as in Pope. Seven lines in Ff, ending *favour*: . . . *forgotten*. . . *registred*. . . *Leafe*. . . *them*. . . *vpon* . . . *time*, Editors follow Pope. 153 (*Aside to Banquo*)] Rowe added To Banquo. Capell marked as *asides* ll. 153-156, *Think* . . . *enough*. Craig, Ridley omit. Delius separates phrases by dashes. Cam and others in effect treat ll. 153-156 as *asides*.

MACBETH

Till then, enough.—Come, friends.

Exeunt.

SCENE IV. FORRES, A ROOM IN THE PALACE.

Flourish. Enter King Duncan, Lennox, Malcolm, Donalbain, and Attendants.

DUNCAN

Is execution done on Cawdor? Are not
Those in commission yet returned?

MALCOLM

My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confessed his treasons,
Implored your Highness' pardon and set forth
A deep repentance. Nothing in his life
Became him like the leaving it: he died
As one that had been studied in his death,
To throw away the dearest thing he owed
As 'twere a careless trifle.

5

10

DUNCAN

There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust.*Enter Macbeth, Banquo, Ross, and Angus.*

O worthiest cousin!

The sin of my ingratitude even now
Was heavy on me. Thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

15

20

MACBETH

The service and the loyalty I owe,

156 Till . . . friends.] Two lines in Ff, ending *enough: . . . friends.* One in Pope. Editors follow Pope. SCENE IV.] Ff *Scena Quarta.* FORRES . . . THE PALACE.] Added by Capell. *Duncan*] Added by editor. The speech-prefixes in this Scene in F² are: King; Mal.; Macb.; Banq. 1 Are not] F² *Or not* F²⁻⁴ *Are not* Begins l. 2 in Ff. Editors *Are not* in l. 1. 2-8 My . . . died] Divided as in Pope. Seven lines in Ff, ending *back . . . die: . . . hee . . . Pardon, . . . Repentance: . . . him, . . . dy'de.* Editors follow Pope. 7, 8 Nothing . . . it:] Countess Longworth-Chambrun (*Shakespeare: Actor-Poet*, 97) thinks this derived from Florio's *First Fruits*, fol. 34, "A gallant death doth honour a whole life."

In doing it, pays itself. Your Highness' part
Is to receive our duties: and our duties
Are to your throne and state children and servants, 25
Which do but what they should by doing everything
Safe toward your love and honour.

DUNCAN Welcome hither.

I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known 30
No less to have done so, let me infold thee
And hold thee to my heart.

BANQUO There if I grow;
The harvest is your own.

DUNCAN My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes, 35
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only, 40
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

MACBETH
The rest is labour, which is not used for you.
I'll be myself the harbinger, and make joyful 45
The hearing of my wife with your approach:
So humbly take my leave.

DUNCAN My worthy Cawdor!

MACBETH (*aside*)
The Prince of Cumberland! That is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires: 50

See note to I vii 1, 2. 23-27 Your . . . honour.] Divided as in Pope. Five lines in Ff, ending *Duties*: . . . *State*, . . . *should*, . . . *Loue* . . . *Honor*. Editors follow Pope. In F's line arrangement *And Honor. Welcome hither*: form one line. According to Flatter, 34, the gap in the metre after *Honor*. meant a pause whilst Duncan embraced Macbeth, as he did Banquo, l. 31. 38 Malcolm,] Bradley, 468, thought the transition in the naming of Malcolm extremely sudden and the abruptness of Duncan's decision about Inverness still more striking. He suspects omission or cutting, and Dover Wilson agrees (CNS, xxvi, 107). Walker finds that the brevity has dramatic purpose: Duncan would wish to avoid discussion of the succession at that moment. (Walker: M, 40.) 42 Inverness,] Ff *Envernes*, 45 harbinger,] From Rowe. F¹⁻³ *Herbenger*, F⁴ *Harbenger*, 48 (*aside*)] Added by Rowe. Editors admit.

Let not light see my black and deep desires;
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see.

Exit.

DUNCAN

True, worthy Banquo: he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome.
It is a peerless kinsman.

55

Flourish. Exeunt.

SCENE V. INVERNESS. A ROOM IN MACBETH'S CASTLE.

Enter Lady Macbeth alone, reading a letter.

LADY MACBETH 'They met me in the day of success; and I have
learned by the perfect'st report, they have more in them than
mortal knowledge. When I burned in desire to question them
further, they made themselves air, into which they vanished.
Whiles I stood rapt in the wonder of it, came missives from the
King, who all-hailed me "Thane of Cawdor;" by which title,
before, these Weird Sisters saluted me, and referred me to the
coming on of time, with "Hail, King that shalt be!" This have I
thought good to deliver thee, my dearest partner of greatness,
that thou mightst not lose the dues of rejoicing by being ignorant
of what greatness is promised thee. Lay it to thy heart, and
farewell.'

5

10

Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature:
It is too full o' th' milk of human kindness

15

51 black]=evil, sinister. 58 *Flourish.*] F²⁻⁴ omit. SCENE V.] Ff Scena Quinta. INVERNESS. . . . CASTLE.] Added by Capell. On the Castle, see Russell Thorndike, 227, 230; Sugden, 268. *Lady Macbeth*] Ff *Macbeths wife* The speech-prefixes in this Scene in F¹ are: Lady; Mess.; Macb. 1 LADY MACBETH] Ff throughout Scene Lady. Text of letter is in italics in Ff. 2 perfect'st] From F¹. 3. 4. F² perfectst Rowe, Cam, Delius, Furness, Craig, Chambers, Lewis *perfectest*, Ridley, Kittredge, NCE, CNS, Alexander, Muir *perfect'st* 6 all-hailed] F¹ all-hail'd F²⁻⁴ all hail'd 7 Weird] Ff weyward (See note to I iii 32). 15 milk . . . kindness] Moulton, 149-50, described this phrase as indicating that Macbeth possessed natural feelings imbibed at the mother's breast; Dover Wilson, as implying a tender and gentle disposition or (to Lady Macbeth's mind) a weak sentimentality (CNS, 108). Kittredge: SP, 903, remarks that, as Lady Macbeth speaks in soliloquy, she gives her true opinion. Macbeth, like many great soldiers, he thinks, was personally of a gentle

To catch the nearest way. Thou wouldst be great;
 Art not without ambition, but without
 The illness should attend it. What thou wouldst highly,
 That wouldst thou holily, wouldst not play false,
 And yet wouldst wrongly win. Thou 'ldst have, great Glamis, 20
 That which cries 'Thus thou must do,' if thou have it;
 And that which rather thou dost fear to do
 Than wishest should be undone. Hie thee hither,
 That I may pour my spirits in thine ear,
 And chastise with the valour of my tongue 25
 All that impedes thee from the golden round
 Which fate and metaphysical aid doth seem
 To have thee crowned withal.

Enter Messenger.

What is your tidings?

MESSENGER

The King comes here to-night.

LADY MACBETH

Thou 'rt mad to say it!

Is not thy master with him? who, were 't so, 30
 Would have informed for preparation.

MESSENGER

So please you, it is true. Our Thane is coming.
 One of my fellows had the speed of him,

disposition. It has been pointed out that since Shakespeare's time, the phrase has acquired new connotations; that *milk* was associated with unmanliness and *kindness* could carry its old unmoral meaning of the property of pertaining to humankind. See Charlton: ST, 166-69. human] Ff *humane* Editors *human* 20, 21 And . . . it;] Divided as in Pope. Three lines in Ff, ending *winne*. . . *cryes*, . . . *it*; Cam and others follow Pope. Alexander follows F. 20 Thou 'ldst] F¹ *Thould'st* F².^a *Thouldst* F⁴ *Thou'd'st* Cam, Furness, CNS *thou'ldst* Delius, Craig, Lewis, Muir *thou'dst* Chambers, Ridley, Kittredge *Thou'ldst* NCE, Alexander *Thou'dst* 21-23 That . . . undone.] Pope put inverted commas to '*Thus* . . . *undone*.' Hammer and others to '*This* . . . *it*;' Hunter limited the commas to '*Thus* . . . *do*.' The two latter arrangements seem probable; and as *if thou have it* applies also to the rest of the quotation, Hunter's proposal seems preferable. Cam ends quotation at *undone*. Delius, Furness, Craig, Ridley, Chambers, NCE, CNS end at *it*; (or *it*.) Lewis, Kittredge, Alexander, Muir end at *do*, 23 Hie] F⁴ *Hie* F¹⁻³ *High* 24 spirits]=incitements to evil. Cf. *Othello* II iii 328, "I'll pour this pestilence into his ear," 26 impedes thee] F¹ *impeides thee* F²⁻⁴ *thee hinders* Editors *impedes thee* 27 seem]=appear ready Johnson conj. seek and other conjectures are *deem* or *aim* 28 *Enter Messenger*.] From Ff. (CNS, attendant) 29 MESSENGER] Ff Mess. CNS Attendant. King] Walker: M, 46, suggests that Lady Macbeth, obsessed with the idea of Macbeth as king, at first interprets this as Macbeth; but recovers and proceeds as in l. 30.

Who, almost dead for breath, had scarcely more
Than would make up his message.

LADY MACBETH

He brings great news.

Give him tending.

35

Exit Messenger.

The raven himself is hoarse

That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full

40

Of direst cruelty! Make thick my blood,
Stop up th' access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it! Come to my woman's breasts,
And take my milk for gall, you murth'ring ministers,
Wherever in your sightless substances

45

You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,

50

36 raven] From classical times the raven was thought to have ominous prophetic powers. For numerous Elizabethan references of like nature, see Tilley, R 33. For ravens in ominous image-clusters, see Armstrong, p. 17. Douce, i 372, supposed that the raven's voice was heard on the battlements as the messenger ended his speech. 38-52 Come, . . . hold!] Brandl pointed out a remarkable resemblance between this passage and a monologue in Seneca's *Medea*. Anders, 35, quotes the English translation printed in 1581. 41 Make . . . blood,] Lawrence Babb writes, "The Elizabethans learned, both from scientific literature and from the malcontent's reputation for seditious activity, to associate melancholy with criminal violence and intrigue. . . . Thick blood is melancholic blood." This refers to melancholy in one of its technical Elizabethan meanings, proper to proud, envious and malcontent persons, who, says John Davies of Hereford, are instigators of rebellion against royal authority. Cf. Babb, 81, 82, 84. 45 it!] F².³ *hit*. F².⁴ *it*. 46 take . . . gall,] Johnson interpreted as "Take away my milk, and put gall in the place." Delius: "Nourish yourselves with my milk which, through my unsexing (*Entwelbung*), has become gall." *take*, however, seems to have here the sense it sometimes bore of strike, or affect, malignantly, especially said of superhuman powers (see Schmidt, p. 1173); and cf. *Hamlet*, i i 162, 163: "then no planets strike, No fairy takes, nor witch hath power to charm," *for*=so as to become. The meaning, then, is simply transform my milk into gall, murth'ring! From Ff. Cam, Delius, Furness, Craig, Chambers, Lewis, Ridley *murdering* Kittredge, Muir *murth'ring* NCE, CNS, Alexander *murdring* 47 *sightless*=invisible. See i vii 23. 50 my keen knife] Dover Wilson remarks that the whole point of this invocation is that Lady Macbeth intends to murder Duncan herself. (CNS, xxvii, 109.) "my keen knife" means that she identifies

Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter Macbeth.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

55

MACBETH My dearest love,
Duncan comes here to-night.

LADY MACBETH And when goes hence?

MACBETH To-morrow, as he purposes.

LADY MACBETH O, never

Shall sun that morrow see!

Your face, my Thane, is as a book where men
May read strange matters. To beguile the time,

60

Look like the time; bear welcome in your eye,

Your hand, your tongue: look like th' innocent flower,

But be the serpent under 't. He that 's coming

Must be provided for: and you shall put

65

This night's great business into my dispatch,

Which shall to all our nights and days to come

Give solely sovereign sway and masterdom.

MACBETH

We will speak further.

LADY MACBETH Only look up clear:

To alter favour ever is to fear.

Leave all the rest to me.

70

Exeunt.

herself with the crime. Cf. "my battlements" in l. 38 and "my dispatch" in l. 66. See also ii ii 12, 13. 51 blanket] Johnson and Coleridge disliked *blanket* Conjectures have been *blankness*, *blackness*, *blankest* Of various phrases supporting, *blanket*, Steevens quotes Drayton, and Malone, and Clarendon passages from *Mortimeriados*, 1596. Cf. also *1 Henry VI* ii ii 2; *3 Henry VI* iv ii 22; *Cymbeline* iii i 41, 42. Whiter mentions that the imagery of the passage derives from the theatre; Halliwell that the players peeped sometimes through a theatre curtain; and Kittredge notes that Davenant substituted *curtains* for *blanket* 52 'Hold, hold!'] Ff *hold, hold*. 57 And . . . hence?] A phrase of subtle innuendo: cf. Psalm 39, v. 13: *before I go hence, and be no more* 61 matters. To . . . time,] F¹, ² *matters, to . . . time*. F³, ⁴ *matters to . . . time*. Editors *matters. To . . . time*, 61, 62 To . . . time;]=To delude people of today, assumes an appearance like them. 63, 64 look . . . under 't.] Imagery several times used by Shakespeare, ultimately from Virgil, *Eclogues* iii 92. See Anders, 281; Tilley: S 585. 70 favour]=face

SCENE VI. INVERNESS. BEFORE MACBETH'S CASTLE GATE.

Hautboys and torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.

DUNCAN

This castle hath a pleasant seat: the air
Nimble and sweetly recommends itself
Unto our gentle senses.

BANQUO

This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here. No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.
Where they most breed and haunt, I have observed
The air is delicate.

5

Enter Lady Macbeth.

DUNCAN

See, see, our honoured hostess!

10

The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

LADY MACBETH

All our service

In every point twice done, and then done double,
Were poor and single business to contend

15

SCENE VI.] Ff *Scena Sexta. INVERNESS. . . GATE.*] Added by editor after Theobald. *Duncan*] Added by editor. The speech-prefixes in this Scene in F¹ are: King; Banq.; Lady, La. 1, etc. DUNCAN] Ff King. 1, 2 the air . . . itself] Divided as in Rowe. One line in Ff. Editors follow Rowe. 1-8 This . . . cradle.] Fripp, i 68, quotes metrical Psalm 84 which these lines somewhat resemble. John Hopkins' version, ll. 1-6, is similar. 4 martlet,] From Rowe. Ff *Barlet Cf. Merchant of Venice* ii ix 28, 29: *the martlet, Builds in the weather on the outer wall, martlet=house-martin. temple-haunting* from the martin's nesting in church walls. (Delius), and temples. B. Kingston Harris in TLS, 16 March, 1951, sees a connexion between Banquo's mention of *martlet* and the martlets in Edward the Confessor's shield which many in the audience would have seen in Westminster Abbey, bearing in mind that in this play Edward and Macbeth are physically and spiritually in conflict. 5 mansionry] From Theobald. Ff *Mansonry*, 6 jutty, frieze,] Ff *Jutty frieze*, Steevens's extra comma. 7 coign of vantage,] corner position with facility for observation or action (NED); in this case favourable for nests. 8 his] F¹⁻³ *his* F⁴, Rowe *this* Cam and others *his* Alexander *her* 9 most] Ff *must* Rowe *most* Collier *much* Editors *most* 10 *Enter Lady Macbeth.*] Ff *Enter Lady*. 13 God 'ild] Ff *God-eyld* Cam, Furness, Ridley, CNS, Muir *God 'ild* Delius, Chambers *God yield* Craig, Lewis. *God*

Against those honours deep and broad wherewith
Your Majesty loads our house. For those of old,
And the late dignities heaped up to them,
We rest your hermits.

DUNCAN **Where's the Thane of Cawdor?** **20**

We coursed him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath hold him
To his home before us. Fair and noble hostess,
We are your guest to-night.

[illegible]

Have theirs, themselves, and what is theirs, in compt,
To make their audit at your Highness' pleasure,
Still to return your own.

DUNCAN Give me your hand:
Conduct me to mine host. We love him highly,
And shall continue our graces towards him. 30
By your leave, hostess. *Exeunt.*

Exeunt.

SCENE VII. INVERNESS. A ROOM IN MACBETH'S CASTLE.

Hautboys. Torches. Enter a Sewer, and divers Servants with dishes and service over the stage. Then enter Macbeth.

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch,

'eyld Kittredge, NCE, Alexander God 'eyld 17-20 Against . . . hermits.] Divided as in Pope. Four lines in Ff, ending broad, . . . House: . . . Dignities, . . . *Ermits*. Editors follow Pope. 20 hermits.] F¹ *Ermites*. F² *Hermites*. F³, ⁴ *Hermits*. (Supreme mockery: *hermit*=poor beadsman who will pray for you.) 22 púrveyor:] Minshew has: "Pourueyour . . . *It signifieth an Officer* of the King, Queene, or other great Personage, that *provideth corne and other victuall* for the house of him *whose Officer* he is." On Progresses he proceeded in advance. 29 host. We] F¹, ² *Host we* F³, ⁴ *Host, we* Cam, etc. *host: we* Furness, CNS host; *we* Chambers *host!* *We* Kittredge, NCE, Alexander *host. We* SCENE VII.] Ff *Scena Septima*. INVERNESS. . . CASTLE.] Added by editor after Theobald. *Hautboys*. . . *Macbeth*.] From Ff. *Sewer*.] Principal attendant serving at table. The speech-prefixes in this Scene in F¹ are: *Macb., Mac.; La., Lady.* 1, 2 If . . . quickly.] Probably from Florio's *First Fruits*, fol. 33, "That is quickly done that is done well." (Longworth-Chambrun: S, 98.) See note to i iv 7, 8. well It . . . quickly. If] Ff *well, It . . . quickly: If* (F²-⁴ if) Cam, etc. *well It . . . quickly: if* Craig, Lewis *well It . . . quickly: if* Chambers, Kittredge, NCE, Alexander *well It . . . quickly. If* 3 trammel] Cotgrave has *Tramail, A Trammell, or net for Partridges;* and Minshew glosses as *net*. This is the usual explanation, but Schmidt gives also the alternative meaning which is favoured in Madden: D; 269, 270, where we read "In teaching the horse to amble, the legs on each side were attached by

With his surcease, success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and shoal of time,
 We 'ld jump the life to come. But in these cases
 We still have judgement here; that we but teach
 Bloody instructions, which being taught return
 To plague th' inventor. This even-handed justice 10
 Commends th' ingredients of our poisoned chalice
 To our own lips. He's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door, 15
 Not bear the knife myself. Besides, this Duncan
 Hath borne his faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead like angels trumpet-tongued against
 The deep damnation of his taking-off; 20
 And pity, like a naked new-born babe,
 Striding the blast, or heaven's cherubin horsed
 Upon the sightless couriers of the air,
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind. I have no spur 25
 To prick the sides of my intent, but only

means of trammels." Madden's explanation suits Johnson's paraphrase of the passage: "If the murder could terminate in itself and restrain the regular course of consequences, . . ." 5 be-all . . . end-all] Pope's hyphens. Editors admit. end-all here,] From Hanmer. Ff *end all*. Heere, Cam, Delius, Furness, Craig, Chambers, Lewis, Kittredge, NCE *end-all here*, Ridley *end-all, here*, CNS *end-all. . . here*, Alexander *end-all here*— (with dash after time l. 6.) Muir *end-all*—here, 6 shoal] From Theobald. F¹. ² *Schoole* F³. ⁴ *School* Editors *shoal* Described as one of the most brilliant of all emendations. Theobald convincingly explains: "i.e., this *Shallow*, this *narrow Ford* of human Life, opposed to the *great Abyss* of Eternity." There have been defenders of *school*. Pope read *school* and Heath thought that *school* gives a finer and more pertinent sentiment than *shoal*. See Furness, 70; Kökeritz on the spelling, pp. 24, 87, 232. 7 We 'ld] Ff *Wee 'ld* or *We 'ld* Cam, etc. *We 'ld* Delius, Furness, Craig, Lewis, NCE, Alexander, Muir *We 'd* cases]=crimes such as he contemplates. Tillyard, 316, remarks, "By cases he probably means the actual murders recorded in the chronicles or in the *Mirror for Magistrates*." 10, 11 th' inventor. . . Commends] F²-⁴ omit. 11 ingredients] Ff *Ingredience* Cam and others *ingredients* Ridley, Kittredge, CNS, Alexander, Muir *ingredience* 15 murderer] From F¹. ². F³. ⁴ *Murderer* Cam and others *murderer* Kittredge, Muir *murtherer* 19 angels trumpet-tongued] An apocalyptic echo: cf. *Revelation* ix 14, "the sixth angel which had the trumpet," and iv 1. 22 cherubin] Ff *Cherubin*, Jennens, Delius, CNS *cherubim*, Cam and others *cherubin* or *cherubin*, Chambers *cherubim* Muir *Cherubins*, 23 sightless] See i v 47. couriers] Ff *Curriers*

Vaulting ambition, which o'erleaps itself
And falls on th' other.

Enter Lady Macbeth.

How now! What news?

LADY MACBETH

He has almost supped. Why have you left the chamber?

MACBETH

Hath he asked for me?

LADY MACBETH

Know you not he has?

30

MACBETH

We will proceed no further in this business.

He hath honoured me of late; and I have bought

Golden opinions from all sorts of people,

Which would be worn now in their newest gloss,

Not cast aside so soon.

LADY MACBETH

Was the hope drunk

35

Wherein you dressed yourself? Hath it slept since?

And wakes it now, to look so green and pale

At what it did so freely? From this time

Such I account thy love. Art thou afraid

To be the same in thine own act and valour

40

As thou art in desire? Wouldst thou have that

Which thou esteem'st the ornament of life,

And live a coward in thine own esteem,

Letting 'I dare not' wait upon 'I would,'

Like the poor cat i' th' adage?

MACBETH

Prithee, peace.

45

I dare do all that may become a man:

Who dares do more is none.

LADY MACBETH

What beast was 't then

That made you break this enterprise to me?

When you durst do it, then you were a man;

28 other.] Hanmer, Kittredge *other side*. Rowe, Delius, Cunningham, CNS, NCE, Muir *other*— Cam, etc. *other side* is implied from l. 26; and the pause compensates for the missing syllable. *Enter Lady Macbeth.*] Ff Enter Lady. 31 We will] Spurgeon, 325, remarks that the reasons against the deed given by Macbeth to his wife are such as he hopes may appeal to her and are quite different from those urged in his speech before her entry. 39 afraid] F¹⁻³ *affear'd* F⁴ *afraid* 40 act and valour] Kellner, 127, conj. *act a valour* wherein *a=of* 45 adage?] F¹⁻³ *Addage*. F⁴ *Adage*. The adage was very common: "The Cat would eat fish but she will not wet her feet." See Tilley, C 144. 47-49 What . . . man;] *this enterprise* refers, of course, to the matter of accession to the throne (now to be achieved by murder) which Macbeth initiated in his letter to Lady Macbeth, read in I v, and recording

And, to be more than what you were, you would 50
 Be so much more the man. Nor time nor place
 Did then adhere, and yet you would make both.
 They have made themselves, and that their fitness now
 Does unmake you. I have given suck, and know
 How tender 'tis to love the babe that milks me. 55
 I would, while it was smiling in my face,
 Have plucked my nipple from his boneless gums,
 And dashed the brains out, had I so sworn
 As you have done to this.

MACBETH If we should fail?

LADY MACBETH

We fail? 60
 But screw your courage to the sticking-place,
 And we 'll not fail. When Duncan is asleep—
 Whereto the rather shall his day's hard journey

the Weird Sisters' salutation, "Hail, King that shalt be!" Both Bradley, 483, and Kittredge: SP, 910, agree that the letter is referred to. Hans Köster in Sh. Jb., vol. i, p. 146, in an article *Marginalien zum Othello und Macbeth*, seizing hold of the *then* of l. 49, asked where in the text is this occasion when Macbeth spoke to Lady Macbeth, when time and place were unpropitious; and he offers the theory that the occasion was represented in a Scene which has fallen out of the existing text. Later, Hudson, ii 328, concluded that reference was here made to conversations formerly held, perhaps often, between Macbeth and his wife. Dover Wilson (CNS, xxxvi) states that Lady Macbeth positively alludes to a conversation which took place and was spoken in a Scene "squeezed out" of the longer play of which the present text is a cut-down version. Underlying Köster's theory is the assumption that ll. 47-52, *What . . . both.*, refer to one single occasion. This does not follow. The definite *enterprise* began with the letter; and the *then* of l. 49 must refer to an unspecified occasion which need have no scene to establish it. Duthie: S, 167, 168, agrees, however, with Dover Wilson. See Introduction. 47 do] Rowe do Ff no Editors do Hunter ii 179, opposes *do* and would give *Who . . . none.* to Lady Macbeth. *do* is supported by *do* in l. 49. 55 me.] Ff *me*, Rowe *me*— Capell *me*: Cam and others *me*: Chambers, Kittredge *me*. NCE *me*; CNS, Alexander *me*— 59, 60 As . . . We fail?] Arranged as in Ff. Steevens shifted *as you* to end l. 58 (*sworn as you*) and included *We fail!* in l. 59. See Flatter, 127, 167 on the F arrangement. Cam and others follow Steevens. Ridley, Alexander, Muir follow F. 60 fail?] Ff *faile?* Rowe, Steevens *fail!* Cam and others *fail!* Chambers *fail*. Ridley, Kittredge, NCE, CNS, Muir *fail?* Bradley, 372 n, comments: "Surely the usual interpretation of 'We fail?' as a question of contemptuous astonishment, is right. . . . 'But,' I think, means 'Only'." 61 sticking-place,] Ff, Kittredge, CNS, Alexander *sticking place*, Cam and others *sticking-place*, Steevens describes the metaphor as drawn from screwing up the chords of a string instrument to the right tension. Davenant substituted *fatal place*, in his revision; and Douce, i 375, records an objection against Davenant's idea that stabbing was alluded to; but in fact there may be an involved double meaning, since *sticking* also

- Soundly invite him—his two chamberlains
Will I with wine and wassail so convince, 65
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenchéd natures lie as in a death,
What cannot you and I perform upon 70
Th' unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?
- MACBETH Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males. Will it not be received, 75
When we have marked with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done 't?
- LADY MACBETH Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?
- MACBETH I am settled, and bend up 80
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know. *Exeunt.*

ACT II

SCENE I. INVERNESS. COURT OF MACBETH'S CASTLE.

Enter Banquo, and Fleance, with a torch before him.

BANQUO

How goes the night, boy?

FLEANCE

The moon is down: I have not heard the clock.

BANQUO

And she goes down at twelve.

FLEANCE

I take 't, 'tis later, sir.

means *stabbing*. 68 limbeck]=alembic, retort. 69 lie] F³⁻⁴ *lye* or *lie* F¹ *lyes*
Editors *lie* or *lie*, 78 done 't?] F¹ *don t?* F³⁻⁴ *don't?* Editors *done 't?* but
Chambers *done it*. ACT II SCENE I.] Ff Actus Secundus. Scena Prima. INVER-
NESS. . . . CASTLE.] Added by Dyce. *Enter . . . him.*] From Ff. Capell *Enter*
. . . Fleance; Servant with a Torch before them. Dyce *Enter Banquo*, preceded
by Fleance with a torch. Dyce remarked that 'a Torch' sometimes means
a torch-bearer, as 'a Trumpet' means *a trumpeter*. In this case, however, it
seems that Fleance was to bear the torch—symbolically so, since he was to
carry on the race. The speech-prefixes in this Scene in F¹ are: Banq.; Fleance;

BANQUO

Hold, take my sword. There's husbandry in heaven;
 Their candles are all out. Take thee that too.
 A heavy summons lies like lead upon me,
 And yet I would not sleep. Merciful powers,
 Restrain in me the curséd thoughts that nature
 Gives way to in repose!

5

Enter Macbeth, and a Servant with a torch.

Give me my sword.

Who's there?

10

MACBETH

A friend.

BANQUO

What, sir, not yet at rest? The King's abed.
 He hath been in unusual pleasure, and
 Sent forth great largess to your offices.
 This diamond he greets your wife withal,
 By the name of most kind hostess, and shut up
 In measureless content.

15

MACBETH

Being unprepared,
 Our will became the servant to defect,
 Which else should free have wrought.

BANQUO

All's well.

Macb., Mac. 4 Hold, . . . heaven;] One line in Rowe. Two lines in Ff, ending *Sword*: . . . *Heaven*, Editors follow Rowe. 5 out.] CNS here adds S.D. unclasps his belt with its dagger 7-9 And . . . repose!] Divided as in Rowe. Ff end lines in *sleep*: . . . *thoughts* . . . *repose*. Editors follow Rowe. 9, 10 Give . . . there?] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 9 *Enter* . . . *torch*.] Placed as in Ff. Capell, Delius, CNS, Muir after *sword*. Cam and others follow F. 13, 14 He . . . offices.] In Ff *And* begins l. 14. F²⁻⁴ read *pleasure*. . . *forth a great Largesse* Rowe read *Officers for Offices* and Malone and others followed him; but Steevens explained *offices* as rooms appropriated to servants. Hence, used figuratively for the personnel. Jennens, Cam, etc. shift *and* to l. 13. 16, 17 By . . . content.] Divided as in Pope. By . . . *Hostesse*, in one line in Ff. Editors follow Pope. 16 shut up] From F¹. F²⁻⁴ *shut it up* Douce and Clarendon thought words missing in the passage. Kinnear proposed *shut him up* Hunter explained as shut up like a jewel in its case (cf. *diamond*, l. 15). The meaning has been taken to be either 'concluded' (i.e., Duncan concluded his day's activities) or 'wrapped up,' 'enclosed.' We think the latter more likely. Somewhat similar ideas occur elsewhere in Shakespeare: *All's Well* v iii 128, *I am wrapped in dismal thinkings*; *Hamlet* ii ii 247, *I could be bounded in a nutshell*. 18 defect,] This refers to unpreparedness caused by short notice; but *defect* had also the force of *defection*, or disloyal apostasy. Here again there is a sinister implication. *Which* in l. 19 refers to *will*

I dreamt last night of the three Weird Sisters. 20
To you they have showed some truth.

MACBETH I think not of them.

Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

BANQUO At your kind'st leisure.

MACBETH 25
If you shall cleave to my consent, when 'tis,
It shall make honour for you.

BANQUO So I lose none.
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counselled.

MACBETH Good repose the while!

BANQUO 30
Thanks, sir: the like to you!

Exeunt Banquo and Fleance.

MACBETH
Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee. 35
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable 40

20 Weird] Ff *weyward* 25, 26 If . . . you.] Macbeth tries to win Banquo's adherence to an unspecified plan, clearer to himself (and the audience) than to Banquo; but Banquo remembers the pronouncements of the Witches (I iii 48-50) and the talk which followed. Onions glosses *consent* as "opinion . . . (or? party)"; Kittredge as party, interests. when . . . you.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 26-29 So . . . counselled.] Banquo's answer, writes Bradley, 383, shows that he fears a treasonable proposal, has no idea of accepting it, and that he has no fear of Macbeth to restrain him from showing what is in his mind. Hudson, ii 333, claimed that Banquo's reply showed his firmness of moral tone. 30 *Exeunt . . . Fleance.*] From Theobald. Ff Exit Banquo. Editors follow Theobald. 32 *Exit Servant.*] From Rowe. Ff Exit. Editors follow Rowe. 35 I . . . not,] Delius remarks that Macbeth's unavailing grapple after the dagger convinces him that it is unreal; and this is the general

As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use.
 Mine eyes are made the fools o' th' other senses,
 Or else worth all the rest. I see thee still; 45
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. There's no such thing.
 It is the bloody business which informs
 Thus to mine eyes. Now o'er the one half-world
 Nature seems dead, and wicked dreams abuse 50
 The curtained sleep. Witchcraft celebrates
 Pale Hecate's off'rings; and withered Murther,
 Alarumed by his sentinel, the wolf,
 Whose howl's his watch, thus with his stealthy pace,
 With Tarquin's ravishing strides, towards his design 55
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 Thy very stones prate of my whereabout,
 And take the present horror from the time,
 Which now suits with it. Whiles I threat, he lives: 60
 Words to the heat of deeds too cold breath gives.

A bell rings.

view. 46 dudgeon] Minsheu glosses as "*hafted dagger*," so called from the wood (boxwood) of which the haft was made. Thus Cotgrave has "*Dague à roëlles. A Scottish dagger; or Dudgeon haft dagger.*" Shakespeare's *dudgeon* means merely the haft. Singer pointed out that *dudgeon* in Macbeth's speech was singularly appropriate for a Scot. 51 sleep. Witchcraft] Ff *sleep*: *Witchcraft* Davenant, Rowe and others *sleep*; now *witchcraft* Steevens conj. *sleeper* for *sleep*. The mid-line pause compensates for the missing syllable. 51, 52 Witchcraft . . . off'rings;] Refers to necromantic rites in which offerings were made to Hecate, queen-goddess of black magic. 52 Murther,] From Ff. Cam and others *murder*, Kittredge *murther*, Chambers, Lewis, CNS, NCE *Murder*, or *murder*, Muir *Murther*, 55 strides,] From Pope. Ff *sides*, (Cf. *Lucrece*, 302 f., 365). Johnson conj. *slides* (vb.) and Rowe, Malone, etc. read *slides*, Modern editors *strides*, towards] Craig *toward* 56 sure] From Pope (Capell conj.). F¹. ^a *sowre* F² *sowr* F⁴ *sour* Possibly, as Collier remarks, originally written *sewre* Editors *sure* 57 which way they] From Rowe. Ff *which they may* Editors follow Rowe. There are many Biblical texts of which *steps*, *which way they walk*, can be an echo; and the next line recalls *Habakkuk* ii, 11: "For the stone shall cry out of the wall." In the dedicatory note prefacing the Authorized Version of the Bible it is stated that before James I's accession men were "in doubt which way they were to walk"; and Roy Walker (in Walker: M, 59) debates whether the writer of those words was indebted to *Macbeth*. The fact is surely that the writer of the note and Shakespeare independently employed Biblical language. 60 Whiles,] From Ff. Rowe *Whilst* Capell *While* Modern editors *Whiles* 61 Words . . . gives.]

I go, and it is done: the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.

Exit.

SCENE II. INVERNESS. COURT OF MACBETH'S CASTLE.

Enter Lady Macbeth.

LADY MACBETH

That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire. Hark! Peace!
It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms 5
Do mock their charge with snores. I have drugged their possets,
That death and nature do contend about them,
Whether they live or die.

MACBETH (*within*) Who's there? what, ho!

LADY MACBETH

Alack, I am afraid they have awaked
And 'tis not done. Th' attempt and not the deed 10
Confounds us. Hark! I laid their daggers ready:
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.

Enter Macbeth.

My husband!

MACBETH

I have done the deed. Didst thou not hear a noise?

Pope relegated to the margin, and Clarendon editors thought the line feeble, perhaps interpolated. The rhyme *lives: gives.* marks the end of a train of thought, and there is a pause broken by the sound of the bell. SCENE II.] Ff Scena Secunda. INVERNESS. . . . CASTLE.] Added by editor. *Enter Lady Macbeth.*] Ff Enter Lady. The speech-prefixes in this Scene in F¹ are: La., Lady; Macb., Mac. 1 them]=the chamberlains attending Duncan. 2-6 What . . . possets,] Divided as in Rowe. Ff lines end in *fire*. . . . *shriek'd*, . . . *-night*. . . . *open*: . . . *charge* . . . *Possets*, Editors follow Rowe, except that Craig has separate line for *Peace!* 8 (*within*)] Added by Steevens. Cam and others admit. NCE omits. 13 I had done 't.] On Lady Macbeth's intentions in the murder, see Introduction. done 't] F¹⁻³ *don 't*. Chambers *done it*. *Enter Macbeth.*] In Ff after *dye*. or *die.*, 1. 8. Cam and others place after *done 't*. Furness, Delius, Craig, Lewis, Muir after *husband!* NCE after *die*. My Husband!] Placed as in Rowe. Separate line in Ff. Flatter, 44, thinks the F. arrangement meant to indicate a pause after *done 't.*, with stress on *I* in *I had done 't.* indicated by comma after *slept* Macbeth's entry of course, provides a pause. Editors follow Rowe. 14 I . . . noise?] One line in Rowe; two in Ff, ending *deed: . . . noyse?* Editors follow Rowe.

LADY MACBETH

I heard the owl scream and the crickets cry.

15

Did not you speak?

MACBETH

When?

LADY MACBETH

Now.

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark!

Who lies i' th' second chamber?

LADY MACBETH

Donalbain.

MACBETH

This is a sorry sight.

20

Looking on his hands.

LADY MACBETH

A foolish thought, to say a sorry sight.

MACBETH

There's one did laugh in 's sleep, and one cried 'Murther!'

That they did wake each other. I stood and heard them.

But they did say their prayers, and addressed them

Again to sleep.

LADY MACBETH There are two lodged together.

25

MACBETH

One cried 'God bless us!' and 'Amen' the other,

As they had seen me with these hangman's hands.

List'ning their fear, I could not say 'Amen'

When they did say 'God bless us!'

LADY MACBETH

Consider it not so deeply.

30

MACBETH

But wherefore could not I pronounce 'Amen'?

I had most need of blessing, and 'Amen'

Stuck in my throat.

20 *Looking . . . hands.*] Added by Capell. Cam and others follow Capell. Delius marks in footnote. Cuninghame, Muir omit. Delius thinks that *sorry sight* refers to what Macbeth has seen in Duncan's chamber. CNS stretching forth his right hand. 22-29 There's . . . us!'] Lamb in *Tales from Shakespear* (Lamb, ii 116), Bradley, 355, Speaight, and others think Macbeth here refers to the Grooms. He refers, rather, to Malcolm and Donalbain sleeping in the adjacent chamber. The grooms are drunk: see ll. 1-8 above. 22-25 There's . . . sleep.] Divided as in Rowe. Ff lines end in *sleep*, . . . other: . . . *Prayers*, . . . *sleep*. Editors follow Rowe. 22 'Murther!'] F¹, ¹ *Murther*, F², ⁴ *Murder*, (Inverted commas throughout this Scene are added by editors.) Cam and others 'Murder!' Kittredge, Muir 'Murther!' 32, 33 I . . . throat.] Divided as in Pope. One line in Ff. Editors follow Pope. 33 Stuck] Fitzgerald noted that Macready

LADY MACBETH These deeds must not be thought
After these ways: so, it will make us mad.

MACBETH

Methought I heard a voice cry 'Sleep no more! 35
Macbeth does murth^r sleep'—the innocent sleep,
Sleep that knits up the ravelled sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

LADY MACBETH What do you mean? 40

MACBETH

Still it cried 'Sleep no more!' to all the house.
'Glamis hath murth^red sleep, and therefore Cawdor
Shall sleep no more. Macbeth shall sleep no more.'

LADY MACBETH

Who was it that thus cried? Why, worthy Thane,

lengthened the word for effect: *stu-u-u-ck* (Walkley, 39). 33, 34 These . . . ways:] Divided as in Ff. One line in Rowe. Editors follow F. 34 so, . . . mad.] Moulton writes of these words "For a single moment she feels herself on the verge of the madness which eventually comes upon her." But she is still in command: she attempts to steady Macbeth. 35, 36 'Sleep . . . sleep'—] Ff *Sleep . . . Sleepe*. It is not clear in Ff how far the quotation should extend. Our text follows Johnson, as do many editors. Chambers ends quotation at *feast*—' 1. 40. 36 murth^r] Cam and others *murder* Kittredge, Muir *murth^r* (*murth^r* and associated forms of the word occur over twenty times in *Macbeth*. No further attention is called in these notes to editorial use of the form *murder* etc.) *murth^r sleep*—] Clemen, 101, comments, "The wrong has been done, as it were, not only to Duncan, but also to the sacred nature of sleep. And 'wronged sleep' rises in the conscience of the murderer like a real power." 37 sleave] Ff *Sleeue*= Matted floss-silk. Malone quotes Florio, p. 58: "Capitone, a kinde of course silke called sleaue silke."; and Clarendon, Florio, p. 40: "Bauella, a kinde of raveled silke or sleaue silke." Rowe, etc., Lewis, Ridley *sleeve* Cam and others *sleeve* 39 nature's second course,] The second course at a meal was the principal dish. So sleep, a second course in life, was to Macbeth, in his desire to forget, even more important than food, the first course. See letters from R. Walters and R. Tootell in *Sunday Times*, 15 April, 1945. Steevens quoted Chaucer's *Squire's Tale*, l. 347: *The norice of digestioun, the slepe*, (Skeat's *Chaucer* iv, p. 471). Dover Wilson points out (CNS, 123) that sleep is the second race or career, after each day's life; and course has thus a double meaning. Googe: Palingenius, 81, discussing diet, states: "Breake not beside thy quiet rest, for sleepe the body feedes," . . . 40 feast,—] From Dyce. Ff *Feast*. Cam and others adopt dash. Kittredge, NCE, Alexander *feast*. 41-43 Still . . . more.] Here again the extent of the quotations is not clear from Ff. Editors *Still . . . 'Sleep no more!' (or more)* . . . 'Glamis . . . shall sleep no more.'; except that Delius omits quotation marks in *Glamis . . . more*. Cuninghame admits quotations marks. 42 murth^red] Ff *murth^r'd*

You do unbend your noble strength, to think 45
 So brainsickly of things. Go, get some water,
 And wash this filthy witness from your hand.
 Why did you bring these daggers from the place?
 They must lie there. Go, carry them, and smear
 The sleepy grooms with blood.

MACBETH I'll go no more. 50
 I am afraid to think what I have done:
 Look on 't again I dare not.

LADY MACBETH Infirm of purpose!
 Give me the daggers. The sleeping and the dead
 Are but as pictures. 'Tis the eye of childhood 55
 That fears a painted devil. If he do bleed,
 I'll gild the faces of the grooms withal,
 For it must seem their guilt.

Exit. Knock within.

MACBETH Whence is that knocking?
 How is 't with me when every noise appals me?
 What hands are here? Ha! they pluck out mine eyes!
 Will all great Neptune's ocean wash this blood 60
 Clean from my hand? No! this my hand will rather
 The multitudinous seas incarnadine,
 Making the green one red.

Enter Lady Macbeth.

56 gild] F³. ⁴gild F¹ guild F² guilde Editors gild Nares remarks that gold was styled 'red,' and hence *gild with blood* was not uncommon. Cf. LLL, v ii 44, *My red dominical, my golden letter*; and ii iii 106 below. 57 *Knock within*.] From Ff. Capell, Cam and others Knocking within., or Knock within. CNS A knocking heard. 59 here?] From Ff. Cam and others *here?* Craig *here!* 62 incarnadine.] From Rowe. Ff *incarnadine*, 63 Making the green one red.] Pope put l. 62 in the margin, and, for l. 63, read *Make the green ocean red*. F¹⁻³ *Making the Greene one, Red*. F⁴ *Making the Green one Red*. The comma emphasises *one* (Cf. Simpson: SP, 26). On the passage, see Alexander: SP, 3 f., 23. Flatter remarks, p. 142, that the line "does not mean that 'the green one', i.e., the sea, would become red, but that the green colour of the sea would become 'one red', i.e. one entirety of red." Steevens quotes parallels to the whole passage in Seneca's *Hippolytus*, and Thomson: CL, 121, 122, in the *Hippolytus* and *Hercules Furens*, on which see Baldwin: LG, ii 558, 559. The idea of the green sea red with blood was fairly common in Elizabethan literature. It is mentioned in *Downfall of Robert Earl of Huntingdon* (1598) and again in *Death of Robert Earl of Huntingdon*, ii ii (Hazlitt's Dodsley, viii p. 268) with some resemblance to Shakespeare's phrase, "The multitudes of seas dyed red with blood." Cam, etc. *Making the green one red*. CNS *Making the green—one red*.

LADY MACBETH

My hands are of your colour, but I shame
 To wear a heart so white. (*Knock.*) I hear a knocking 65
 At the south entry. Retire we to our chamber.
 A little water clears us of this deed.
 How easy is it then! Your constancy
 Hath left you unattended. (*Knock.*) Hark! more knocking:
 Get on your nightgown, lest occasion call us 70
 And show us to be watchers. Be not lost
 So poorly in your thoughts.

MACBETH

To know my deed, 'twere best not know myself. *Knock.*
 Wake Duncan with thy knocking! I would thou couldst! *Exeunt.*

SCENE III. INVERNESS. COURT OF MACBETH'S CASTLE.

Enter a Porter. Knocking within.

PORTER Here's a knocking indeed! If a man were porter of Hell Gate, he should have old turning the key. (*Knock.*) Knock, knock, knock! Who's there, i' th' name of Belzebub? Here's a farmer, that hanged himself on th' expectation of plenty. Come in time! Have napkins enow about you: here you'll sweat for't. 5

65, 69 73 (*Knock.*) From Ff. Dyce, Cam, Furness, Craig, Ridley Knocking within. Delius, Lewis, Alexander, Muir Knock. NCE, CNS Knocking. Chambers Knocking within. to ll. 65, 69, 73 and Knocking continues. to l. 74. 65-69 To . . . knocking:] Divided as in Pope. Seven lines in Ff, ending: *white. . . entry: . . . Chamber: . . . deed. . . Constancie . . . vnattended. . . knocking.* Editors follow Pope. On the effectiveness of the knocks as punctuating the tense dialogue and the relation of the Folio arrangement to effective delivery of the lines, see McManaway in Sh. Survey 2, pp. 146, 147. Nicoll: S, 22, 23, refers to modern views that F's division of the lines better preserves dramatic tension. SCENE III.] Ff Scena Tertia. INVERNESS. . . CASTLE.] Added by editor. The speech-prefixes in this Scene in F¹ are: Porter, Port.; Macd.; Lenox; Macb., Ma b.; Lady; Ban., Banq.; Donal., Don.; Mal., Malc.; All. 2, 6, 10, 13, 16 (*Knock.*) Ff Knock. Dyce, Cam, Furness, Craig, Chambers, Ridley Knocking within. Delius, NCE, CNS, Muir Knocking. Lewis, Kittredge, Alexander Knock. 3, 4 Here's . . . plenty.] Frequently cited as evidence of the date of the play, from the abundant harvest in 1606 and other years. But the farmer story has various literary antecedents, in Hall's *Satires*, 1598, Bk. iv, vj 23 and Jonson's *Every Man Out*, iii vii (Jonson, iii 516-518); and see Simpson's note in ix 455-457 for other versions going back to 1561. The story is even older, Rabelais, Bk. iii, ch. iii, Navarre Socy. edn., i 332, has "as it evidently appeareth by the Usurers of Landerousse, who not long since hanged themselves, because the price of the Corn and Wines was fallen, by the return of a gracious Season." 5 enow] F¹ enow F²⁻⁴ enough Delius, Craig enough

(*Knock.*) Knock, knock! Who's there, in th' other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale, who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. (*Knock.*) Knock, knock, knock! Who's there? 10
 Faith, here's an English tailor come hither, for stealing out of a French hose. Come in, tailor: here you may roast your goose. (*Knock.*) Knock, knock. Never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the 15
 primrose way to th' everlasting bonfire. (*Knock.*) Anon, anon! (*Opens the gate.*) I pray you, remember the porter.

Enter Macduff and Lennox.

MACDUFF

Was it so late, friend, ere you went to bed,
 That you do lie so late?

PORTER Faith, sir, we were carousing till the second cock. And 20
 drink, sir, is a great provoker of three things.

MACDUFF

What three things does drink especially provoke?

PORTER Marry, sir, nose-painting, sleep and urine. Lechery, sir, 25
 it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; 30
 it sets him on and it takes him off; it persuades him and disheartens him; makes him stand to and not stand to: in conclusion, equivocates him in a sleep, and giving him the lie, leaves him.

MACDUFF

I believe drink gave thee the lie last night.

PORTER That it did, sir, i' the very throat on me; but I requited 35
 him for his lie, and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

Cam and others *enow* 11, 12 stealing . . . hose.] The usual explanation is that the tailor was guilty of stealing some of the material supplied for making French breeches; but Lee explains as "slavishly copying French fashions." (Lee: FR, 48.) 14-16 I 'll . . . bonfire.] The only part of the speech which Coleridge would pass as Shakespeare's. (Coleridge, i 75.) 16 bonfire.] Much of this imagery Shakespeare used, in *All's Well* iv v 43-46: "I am for the house with the narrow gate," etc.; and *Hamlet* i iii 50. 17 (*Opens the gate.*) Added by Malone after *porter*. Cam and others add after *porter*. Kittredge, Alexander add after *anon!* 20, 21 Faith . . . things.] Two lines in Ff, ending *Cock*: . . . things. Prose in Johnson, Cam and others. Delius follows F. 20-34 And . . . him.] It seems unlikely, writes Parrott: SC, 316, that Macduff would linger and play stooge to the Porter's jests. Parrott notes the grossness in

MACDUFF

Is thy master stirring?

35

Enter Macbeth.

Our knocking has awaked him: here he comes.

LENNOX

Good morrow, noble sir.

MACBETH

Good morrow, both.

MACDUFF

Is the King stirring, worthy Thane?

MACBETH

Not yet.

MACDUFF

He did command me to call timely on him.

I have almost slipped the hour.

MACBETH

I'll bring you to him.

40

MACDUFF

I know this is a joyful trouble to you;

But yet 'tis one.

MACBETH

The labour we delight in physics pain.

This is the door.

MACDUFF

I'll make so bold to call,

For 'tis my limited service.

Exit. 45

LENNOX

Goes the King hence to-day?

MACBETH

He does: he did appoint so.

LENNOX

The night has been unruly. Where we lay,
 Our chimneys were blown down, and, as they say,
 Lamentings heard i' th' air, strange screams of death,
 And prophesying with accents terrible

50

Of dire combustion and confused events

New hatched to th' woeful time. The obscure bird

these lines, describes them as devoid of a gleam of Shakespeare's wit, and would cancel them as interpolated. See Introduction, 1087. 35 *Enter Macbeth.*] After *him*. l. 34 in Ff. Cam and others place after *stirring*? NCE places after *him*. 36 *him*:] Ff *him*: Flatter, 147, thinks the colon stands for a gesture by the Porter indicating Macbeth. 44, 45 I 'll . . . service.] As arranged by Hanmer. Prose in Ff. Editors follow Hanmer. 45 *Exit.*] From Capell. Ff Exit Macduffe. 47-49 The . . . death,] Divided as in Rowe. Four lines in Ff, ending *unruly*: . . . *downe*, . . . *Ayre*; . . . *Death*, Editors follow Rowe. 51 combustion] From F¹. F²⁻⁴ *combustions*, 52-54 New . . . *night*.] Four lines in Ff, ending *time*. . . . *Night*. . . . *feurorous*, . . . *Night*. Hanmer, Cam and others end lines in *bird* . . . *earth* . . . *night*. Delius ends in *time*. . . . *night*: . . . *shake*. . . . *night*. 52 *time*. The] As in Ff. Cam, Furness, Ridley, Alexander *time: the or time; the Delius, etc. time. The Muir time, the obscure*

Clamoured the livelong night. Some say the earth
Was feverous and did shake.

MACBETH 'Twas a rough night.

LENNOX

My young remembrance cannot parallel 55
A fellow to it.

Enter Macduff.

MACDUFF

O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee.

MACBETH AND LENNOX What's the matter?

MACDUFF

Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope 60
The Lord's anointed temple, and stole thence
The life o' th' building.

MACBETH What is't you say, the life?

LENNOX

Mean you his Majesty?

MACDUFF

Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak. 65
See, and then speak yourselves.

Exeunt Macbeth and Lennox.

Awake, awake!

Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! Up, up, and see 70
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. Ring the bell.

Bell rings.

bird]=the owl. Cf. *J. Caesar* i iii 26, *bird of night* and footnote. 57, 58 Tongue . . . thee.] Divided as in Capell. One line in Ff. Flatter, 109, would preserve the F arrangement, keeping *O . . . horror!* in a separate line. Cam and others follow Capell. Muir has *O . . . horror!* ending l. 61 and *Tongue . . . thee!* in one line. 60, 67 murder] From Ff. 61 Lord's anointed temple,] Combines two Biblical ideas: the King as the Lord's Anointed (2 *Samuel* i, 16) and the human body as a Temple (1 *Corinthians* iii, 17 and vi, 19). (Noble: B, 233.) 66 *Exeunt . . . Lennox.*] In Ff after *awake*. Editors place after *yourselves*. 69 sleep, death's counterfeit,] The Elizabethan schoolbook, *Sententiae Pueriles* has the phrase *Somnus mortis imago*, but the idea was common and Shakespeare several times makes use of it. See Anders, 48; Baldwin: LG, i 591; and Tilley: S527. Cf. also *Macbeth* ii ii 53, 54. 73 Ring the bell.]

Enter Lady Macbeth.

LADY MACBETH

What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak! 75

MACDUFF

O gentle lady,
'Tis not for you to hear what I can speak.
The repetition, in a woman's ear,
Would murder as it fell.

Enter Banquo. . .

O Banquo, Banquo!

Our royal master's murdered.

LADY MACBETH

Woe, alas! 80
What, in our house?

BANQUO

Too cruel anywhere.
Dear Duff, I prithee contradict thyself,
And say it is not so.

Enter Macbeth, Lennox and Ross.

MACBETH

Had I but died an hour before this chance,
I had lived a blessed time; for from this instant
There's nothing serious in mortality. 85
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter Malcolm and Donalbain.

DONALBAIN

What is amiss?

MACBETH

You are, and do not know 't. 90
The spring, the head, the fountain of your blood
Is stopped: the very source of it is stopped.

Theobald omitted these words, considering them a "Marginal Direction in the *Prompter's Book*," and taking the Stage Direction *Bell rings*. to implement Macduff's instruction in l. 67. He also pointed out that *To . . . horror*. and *What's the business*, make up a full line. Chambers: WS i 471, agrees with Theobald. Cam and others admit Ring the bell. CNS, Muir omit. *Enter Lady Macbeth.*] Ff Enter Lady. 79 murder] From Ff. 79, 80 O . . . murdered.] Divided as in Theobald. One line in Ff, ending *murder'd*. Editors follow Theobald. 83 *Enter . . . Ross.*] From Ff. Cam, Ridley, Kittredge, NCE, Alexander follow F. Furness, Delius, Craig, Chambers, Lewis, CNS, Muir have re-entry for Macbeth and Lennox.

MACDUFF

Your royal father's murdered.

MALCOLM

O, by whom?

LENNOX

Those of his chamber, as it seemed, had done 't.

Their hands and faces were all badged with blood;

95

So were their daggers, which unwiped we found

Upon their pillows.

They stared, and were distracted: no man's life

Was to be trusted with them.

MACBETH

O, yet I do repent me of my fury,

100

That I did kill them.

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temp'rate and furious,

Loyal and neutral, in a moment? No man.

Th' expedition of my violent love

Outrun the pauser, Reason. Here lay Duncan,

105

His silver skin laced with his golden blood,

And his gashed stabs looked like a breach in nature

For ruin's wasteful entrance. There, the murderers,

Steeped in the colours of their trade, their daggers

Unmannerly breeched with gore. Who could refrain,

110

That had a heart to love, and in that heart

Courage to make's love known?

LADY MACBETH

Help me hence, ho!

MACDUFF

Look to the lady.

MALCOLM (*aside to Donalbain*) Why do we hold our tongues,

That most may claim this argument for ours?

115

97-99 Upon . . . them.] Divided as in Steevens. Two lines in Ff, ending *distracted*. . . *them*. Cam and others follow Steevens. Craig ends lines in *life* . . . *them*. Lewis, Alexander, Muir follow F. 105 Outrun] Ff *Out-run* Johnson *Out-ran* Cam and others *Outrun* Craig, Lewis, Ridley *Outran* 108 murderers.] From Ff. 110 Unmannerly breeched] Warburton conj. *Unmanly reech'd* Johnson *Unmanly drench'd* Kellner *In manner tricked* i.e., caught in the act by being smeared with blood. Cam, etc. follow F. Douce and Delius rightly explained as covered with blood as with breeches. *unmannerly*=indecently. 112 Help . . . ho!] Rowe here added S.D. Seeming to faint. Opinions on this have differed. Many commentators regard the faint as genuine. Lady Macbeth is overwrought by the slaughter of the grooms after the murder of Duncan, and her faint is evidence of strain, following her own words in iii ii 4-7, leading to her eventual collapse. 114, 116, 120] Asides added by Staunton. Editors admit (Delius by means of footnote).

DONALBAIN (*aside to Malcolm*)

What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?
Let's away!

Our tears are not yet brewed.

MALCOLM (*aside to Donalbain*) Nor our strong sorrow

Upon the foot of motion.

BANQUO

Look to the lady:

120

Lady Macbeth is carried out.

And when we have our naked frailties hid
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us.
In the great hand of God I stand, and thence
Against the undivulged pretence I fight
Of treasonous malice.

125

MACDUFF

And so do I.

ALL

So all.

MACBETH

Let's briefly put on manly readiness,
And meet it th' hall together.

ALL

Well contented.

Exeunt all but Malcolm and Donalbain.

MALCOLM

What will you do? Let's not consort with them.
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

130

DONALBAIN

To Ireland, I: our separated fortune
Shall keep us both the safer. Where we are
There's daggers in men's smiles: the near in blood,
The nearer bloody.

135

116-119 What . . . brewed.] Divided as in Dyce. Four lines in Ff, ending here, . . . hole, . . . away, . . . brew'd. Cam and others follow Dyce. Delius, Craig, Lewis end in *spoken* . . . -hole, . . . tears . . . brew'd. Alexander, Muir end in *spoken* . . . -hole, . . . away. . . . brew'd. 117 Hid in] F¹ *hid in* F²⁻⁴ *hid within* Hid . . . -hole,]=hidden in some obscure spot. 120 Lady . . . out.] Added by Rowe. Editors admit. 125 In . . . stand,] Noble: B, quotes Psalm xviii, 35, "thy right hand also shall hold me up." 126 pretence]=purpose, design. 128 put on manly readiness,] Let us get clothed and armed and be prepared for all emergencies, is implied. 129 *Exeunt* . . . *Donalbain*.] From Hanmer. Ff *Exeunt*. Editors follow Hanmer. 130 What . . . them.] One line in Rowe; two in Ff, ending *doe?* . . . *them*: Editors follow Rowe. 133-136 To . . . bloody.] Divided as in Rowe. Four lines in Ff, ending *I: . . . safer: . . . Smiles; . . . bloody*. Editors follow Rowe. 135, 136 the near

MALCOLM This murtherous shaft that's shot
 Hath not yet lighted, and our safest way
 Is to avoid the aim. Therefore to horse;
 And let us not be dainty of leave-taking,
 But shift away: there's warrant in that theft
 Which steals itself when there's no mercy left. 140
Exeunt.

SCENE IV. INVERNESS. OUTSIDE MACBETH'S CASTLE.

Enter Ross with an old Man.

OLD MAN

Threescore and ten I can remember well,
 Within the volume of which time I have seen
 Hours dreadful and things strange; but this sore night
 Hath trifled former knowings.

ROSS

Ha, good father,
 Thou seest, the heavens, as troubled with man's act,
 Threatens his bloody stage. By th' clock 'tis day,
 And yet dark night strangles the travelling lamp.
 Is't night's predominance or the day's shame
 That darkness does the face of earth entomb,
 When living light should kiss it?

5

OLD MAN

'Tis unnatural,
 Even like the deed that's done. On Tuesday last
 A falcon tow'ring in her pride of place
 Was by a mousing owl hawked at and killed.

10

ROSS

And Duncan's horses—a thing most strange and certain—
 Beauteous and swift, the minions of their race,

15

. . . bloody.] = the nearer in blood relationship to Duncan, the nearer to being murdered. Cf. Tilley: K, 38. 135 near] F¹⁻³ *neere* F⁴ *near* Cam and others *near* (= nearer) Delius *near* 138 horse.] F¹ *Horse*, F²⁻⁴ *House*, SCENE IV.] Ff *Scena Quarta*. INVERNESS. . . CASTLE.] Added by editor after Theobald. The speech-prefixes in this Scene in F¹ are: Old man, Old M.; Rosse, Ross.; Macd. 4 trifled former knowings.] = dwarfed former experience. Ha.] Ff *Ha*, Rowe, Cam, Delius and others *Ah*, or *Ah!* Muir *Ha!* 6 Threatens] From Ff. Rowe, Cam and others *Threaten* Lewis, Ridley, NCE, CNS, Alexander, Muir *Threatens* 7 travelling] From F², ⁴. F¹, ³ *trauailing* 12, 13 A . . . killed.] "It was a strange reversal of things, an upheaval in Nature," when this happened. (Fripp: SH, 145). See also Madden: D, 159. 14 And . . . certain—] One line in Pope; two in Ff, ending *Horses*, . . . *certaine*) A . . . *certaine* bracketed in Ff. Editors follow Pope, some bracketing a . . . *certain* or using dashes or commas. 14-18 And . . . mankind.] Holinshed, 31, has: "horses in Louthian, being of singular beautie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate." Shakespeare made these Duncan's horses, at "War with mankind." 15 race,] *race* was

Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

OLD MAN 'Tis said they eat each other.

ROSS

They did so, to th' amazement of mine eyes
That looked upon 't.

Enter Macduff.

Here comes the good Macduff. 20

How goes the world, sir, now?

MACDUFF Why, see you not?

ROSS

Is 't known who did this more than bloody deed?

MACDUFF

Those that Macbeth hath slain.

ROSS

Alas, the day!

What good could they pretend?

MACDUFF

They were suborned.

Malcolm and Donalbain, the King's two sons, 25

Are stol'n away and fled, which puts upon them

Suspicion of the deed.

ROSS

'Gainst nature still!

Thriftless Ambition, that will ravin up

Thine own life's means! Then 'tis most like

The sovereignty will fall upon Macbeth. 30

MACDUFF

He is already named, and gone to Scone

To be invested.

ROSS

Where is Duncan's body?

MACDUFF

Carried to Colmekill,

The sacred storehouse of his predecessors

And guardian of their bones.

ROSS

Will you to Scone? 35

used to designate a breed or kind of horses with reference either to their country of origin or the person who bred them. (Madden: D, 265.) 16 flung] F¹. ^a *flong* 17 make] Placed as in Steevens; begins l. 18 in Ff. Cam and others follow Steevens. Craig, Lewis, Ridley follow F. 19, 20 They . . . Macduff.] Divided as in Pope. Three lines in Ff, ending: *so: . . . vpon 't. . . .* Macduffe. Editors follow Pope. 20 *Enter Macduff.*] Placed as in Ff. After Macduff. in Johnson, Delius, Furness, Craig, Chambers, Lewis. Cam, Ridley, Kittredge, etc. follow F. 24 pretend ?] = purpose? 28 will] Ff *will* Warburton, Cam and others *wilt* Lewis, NCE, Muir *will* ravin up] From Theobald. F¹ *rauen vp* F²⁻⁴ *rauen vpon* Kittredge *rauen up* 29 life's] Ff *liues* Cam and others *life's* Ridley *lives* Kittredge *live's* 33 Colmekill,] See note to

MACDUFF

No, cousin, I'll to Fife.

ROSS

Well, I will thither.

MACDUFF

Well, may you see things well done there: Adieu!

Lest our old robes sit easier than our new!

ROSS

Farewell, father.

OLD MAN

God's benison go with you, and with those

That would make good of bad and friends of foes!

40

Exeunt.

ACT III

SCENE I. FORRES. A ROOM IN THE PALACE.

Enter Banquo.

BANQUO

Thou hast it now: King, Cawdor, Glamis, all,

As the Weird Women promised, and I fear

Thou played'st most foully for 't. Yet it was said

It should not stand in thy posterity,

But that myself should be the root and father

5

Of many kings. If there come truth from them—

As upon thee, Macbeth, their speeches shine—

Why, by the verities on thee made good,

May they not be my oracles as well

And set me up in hope? But hush, no more.

10

Sennet sounded. Enter Macbeth, as King, Lady Macbeth, as Queen, Lennox, Ross, Lords, Ladies and Attendants.

MACBETH

Here's our chief guest.

i ii 63. From Ff. Capell, Cam and others *Colme-kill*, Craig, Lewis, Kittredge, NCE, Alexander *Colmekill*, 37 Well, may] From Theobald. Ff *Well may* Editors *Well, may* 38 Lest . . . new!] Dover Wilson thinks this is said *sotto voce* and remarks that *Adieu!* is parenthetical. The sense is clearer if one understands "Lest our old robes (the Duncan régime) may seem easier than the new." Kellner misunderstood and conj. 'Las, (Alas) for *Lest*. 40 you,] F¹ *you*, F² *you sir*, F³. 4 *you Sir*, Editors *you*, or *you*; 41 *Exeunt*.] Ff *Exeunt omnes*. ACT III SCENE I.] Ff *Actus Tertius. Scena Prima. FORRES. . . . PALACE.*] From Capell (FORIS.) The speech-prefixes in this Scene in F¹ are: Banq., Ban.; Macb.; La.; Seruant; Murth.; I. Murth.; 2. Murth. 2 Weird] F¹ *weyard* F²⁻⁴ *weyward* 3 foully] F¹ *fowly* 10 *Senner*] Ff *Senit Lady*

- LADY MACBETH If he had been forgotten,
 It had been as a gap in our great feast,
 And all-thing unbecoming.
- MACBETH
 To-night we hold a solemn supper, sir,
 And I'll request your presence.
- BANQUO Let your Highness 15
 Command upon me, to the which my duties
 Are with a most indissoluble tie
 For ever knit.
- MACBETH
 Ride you this afternoon ?
- BANQUO Ay, my good lord.
- MACBETH
 We should have else desired your good advice, 20
 Which still hath been both grave and prosperous,
 In this day's council; but we'll take to-morrow.
 Is 't far you ride ?
- BANQUO
 As far, my lord, as will fill up the time
 'Twixt this and supper. Go not my horse the better, 25
 I must become a borrower of the night
 For a dark hour or twain.
- MACBETH Fail not our feast.
- BANQUO
 My lord, I will not.
- MACBETH
 We hear our bloody cousins are bestowed
 In England and in Ireland, not confessing 30
 Their cruel parricide, filling their hearers
 With strange invention: but of that to-morrow,
 When therewithal we shall have cause of state
 Craving us jointly. Hie you to horse. Adieu,
 Till you return at night. Goes Fleance with you ? 35
- BANQUO
 Ay, my good lord. Our time does call upon 's.
- MACBETH
 I wish your horses swift and sure of foot,

... Ross,] From Rowe and Capell. Ff Lady Lenox, Rosse, *Ladies*] Added by Capell. Delius, Lewis, Kittredge, CNS, Muir omit. 13-all-thing] From F¹ (=altogether) F² *all-things* F³, ⁴ *all things* Editors *all-thing* 15 Let] Davenant, Rowe, and others *Lay* (treating *Command* as noun and *Highness* as possessive case). Editors *Let* 22 take] Malone *talk* Malone, Kellner conj. *take 't* 25 Go ... better,]=Should my horse not outpace the coming of darkness, *Go* is subjunctive. 34, 35 Craving ... you?] Divided as in Pope. Three lines in Ff, ending *Horse: ... Night. ... you?* Editors follow Pope. 36 Our ...

And so I do commend you to their backs.
Farewell.

Exit Banquo.

Let every man be master of his time 40
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till supper-time alone. While then, God be with you!

Exeunt all but Macbeth and a Servant.

Sirrah, a word with you. Attend those men 45
Our pleasure?

SERVANT

They are, my lord, without the palace gate.

MACBETH

Bring them before us.

Exit Servant.

To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares, 50
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuked, as it is said 55
Mark Antony's was by Cæsar. He chid the Sisters,

upon 's.] = Time bids us depart. 41-48 Till . . . Banquo] Ff end lines in *societie . . . welcome: . . . alone: . . . you. . . men . . . pleasure? . . . Gate. . . vs. . . thus: . . . Banquo sticke deepe*, (See note to ll. 47-50.) Cam and others end in *society . . . ourself . . . you! . . . men . . . pleasure? . . . gate. . . nothing; Banquo Muir ends in night; . . . welcome, . . . alone: . . . you. . . Lord, . . . us. . . thus: . . . Banquo* (Alexander Sirrah, . . . pleasure? one line.) 43 *Exeunt . . . Servant.*] Added by Globe, with *Attendant* for *Servant*. Cam, Furness, Craig, Chambers, Ridley *Exeunt . . . Attendant*. Lewis, Kittredge, NCE, CNS, Alexander, Muir *Exeunt . . . Servant*. Delius *Exeunt Lady Macbeth, Lords, etc.* Ff *Exeunt Lords*. 46 *SERVANT*] From Ff. Editors prefix in accordance with note to l. 43. Delius *Atten*. 47 *Exit Servant.*] From Ff. Editors as for l. 43. 47-50 *To . . . dares,*] Divided as in Rowe. Four lines in Ff, ending *thus: . . . deepe, . . . that . . . dares*, Cam and others end in *nothing; . . . Banquo . . . nature, . . . dares*, (some *nothing*.) Muir *thus: . . . Banquo . . . nature . . . dares*; 47, 48 *nothing, But*] Ff *nothing, but* Theobald, Cam, Furness, Craig, Lewis, Ridley *nothing; But* Delius and others *nothing, But* 55, 56 *My . . . Cæsar.*] Clarendon notes the passage is borrowed from *Life of Antony* in Plutarch, p. 926: "For thy *Demon* [Antony's], said he, (that is to say, the good angel

When first they put the name of King upon me,
 And bade them speak to him; then prophet-like
 They hailed him father to a line of kings.
 Upon my head they placed a fruitless crown 60
 And put a barren sceptre in my gripe,
 Thence to be wrenched with an unlineal hand,
 No son of mine succeeding. If't be so,
 For Banquo's issue have I filed my mind;
 For them the gracious Duncan have I murdered; 65
 Put rancours in the vessel of my peace
 Only for them; and mine eternal jewel . . .
 Given to the common enemy of man,
 To make them kings, the seeds of Banquo kings!
 Rather than so, come, fate, into the list, 70
 And champion me to th' utterance! Who 's there?

Enter Servant and two Murtherers.

Now go to the door, and stay there till we call.

Exit Servant.

Was it not yesterday we spoke together?

FIRST MURDERER

It was, so please your Highness.

MACBETH

Well then, now

and spirit that keepeth thee) is affraid of his [Cæsar's]: and being courageous & high when he is alone, becommeth fearefull and timorous when he cometh neare vnto the other." See also note to I iii 84. 58 bade] Ff *bad* Theobald, Cam, etc. *bade* 64 filed] F¹. ³ *fil'd* F². ⁴ *fill'd* 64-69 mind; . . . murdered; . . . them; . . . kings, . . . kings!] Johnson's punctuation. Ff *Minde*, . . . *murther'd*, . . . *them*, . . . *Kings*, . . . *Kings*. or *Kings*: Cam and others follow Johnson. (Cam, Kittredge, Alexander *them*, Alexander *kings—the*) Ridley, CNS follow F, ending *kings!* 69 seeds] Ff *Seedes* Pope, Cam and others *seed* Alexander *seeds seeds* conveys the idea of plurality in Banquo's descendants. Tamburlaine addressing his sons says "though I die, And liue in all your seedes immortally:" (2 *Tamburlaine* v iii 4566; Brooke, Marlowe, p. 136.) Dyce quoted this but read *seed* 71 And . . . there?] One line in Pope. Two in Ff, ending *vittiance*. . . *there?* Editors follow Pope. champion . . . utterance!] Language of the lists: to defend one's cause by fighting to a finish (*combattre à outrance*). *Enter . . . Murtherers.*] From Ff. Capell, Cam and some others Re-enter Attendant with two Murderers. For *Attendant* some editors have *Servant* On the two Murderers, see note to *Dramatis Personæ*. Bradley, 357, writes that "without a vestige of remorse," Macbeth "beguiles them with calumnies against Banquo." 72 *Exit Servant.*] From Ff. Some editors Exit Attendant. 74 FIRST MURDERER] FIRST added by Steevens. Cam and others follow Steevens. Lewis Murderers. Kittredge Murtherers. 74, 75 now . . . speeches?] Divided as in Pope. Ff in one line *Now . . .*

Have you considered of my speeches? Know 75
 That it was he in the times past which held you
 So under fortune, which you thought had been
 Our innocent self. This I made good to you
 In our last conference; passed in probation with you
 How you were borne in hand, how crossed, the instruments, 80
 Who wrought with them, and all things else that might
 To half a soul and to a notion crazed
 Say 'Thus did Banquo.'

FIRST MURDERER You made it known to us.

MACBETH

I did so; and went further, which is now
 Our point of second meeting. Do you find 85
 Your patience so predominant in your nature
 That you can let this go? Are you so gospelled,
 To pray for this good man and for his issue,
 Whose heavy hand hath bowed you to the grave
 And beggared yours for ever?

FIRST MURDERER We are men, my liege. 90

MACBETH

Ay, in the catalogue ye go for men;
 As hounds and greyhounds, mongrels, spaniels, curs,
 Shoughs, water-rugs and demt-wolves, are clept
 All by the name of dogs. The valued file
 Distinguishes the swift, the slow, the subtle, 95
 The housekeeper, the hunter, every one
 According to the gift which bounteous nature
 Hath in him closed, whereby he does receive
 Particular addition, from the bill
 That writes them all alike: and so of men. 100

speeches: (or *speeches*?) Editors follow Pope. 75-81 Know . . . might] Divided as in Rowe. Eight lines in Ff, ending *past*, . . . *fortune*, . . . *selfe*. . . *conference*, . . . *you*: . . . *crost*: . . . *them*: . . . *might* Editors follow Rowe. 79 conference; . . . *you*] Ff *conference*, . . . *you*: Steevens, Cam, etc. *conference*; . . . *you*, (or *you*) Furness, Craig, Chambers, Alexander *conference*, . . . *you*, Ridley *conference*, . . . *you*: Kittredge, NCE *conference*, . . . *you* 80 borne in hand,]=deluded by subterfuge. 84-90 I . . . ever?] Divided as in Rowe. Nine lines in Ff, ending *so*: . . . *now* . . . *meeting*. . . *predominant*, . . . *goe*? . . . *man*, . . . *hand* . . . *begger'd* . . . *euer*? Editors follow Rowe. 91-100 Ay, . . . *alike*:] Shakespeare may have had in mind Abraham Flemings *Of English Dogs*, translated from Dr. Caius's Treatise. (Evans: SL, 141; and cf. Sh. Eng., i 499.) 93 Shoughs,] Ff *Showghes*, (=shaggy dogs) clept] Ff *clipt* Hanmer, etc. *clep'd* Theobald, etc. *cleped* Capell, Cam and others *clept* Kittredge *clipt* 96 housekeeper,]=watch-dog for the house. 98 closed,] Dover Wilson glosses as probably 'set' (like a jewel). Cf. *Pearl*, ll. 1, 2, *Perle* . . . *To clanly clos in golde* 99 addition,] Cf. i iii 106. 99, 100 bill . . . *alike*:]=the bill, or paper, on which

Now if you have a station in the file,
 Not i' th' worst rank of manhood, say 't,
 And I will put that business in your bosoms
 Whose execution takes your enemy off,
 Grapples you to the heart and love of us, 105
 Who wear our health but sickly in his life,
 Which in his death were perfect.

SECOND MURDERER I am one, my liege,
 Whom the vile blows and buffets of the world
 Hath so incensed that I am reckless what
 I do to spite the world.

FIRST MURDERER And I another 110
 So weary with disasters, tugged with fortune,
 That I would set my life on any chance,
 To mend it or be rid on 't.

MACBETH Both of you
 Know Banquo was your enemy.

BOTH MURDERERS True, my lord.

MACBETH
 So is he mine, and in such bloody distance 115
 That every minute of his being thrusts
 Against my near'st of life: and though I could
 With barefaced power sweep him from my sight
 And bid my will avouch it, yet I must not,
 For certain friends that are both his and mine, 120
 Whose loves I may not drop, but wail his fall
 Who I myself struck down. And thence it is
 That I to your assistance do make love,
 Masking the business from the common eye
 For sundry weighty reasons.

SECOND MURDERER We shall, my lord, 125
 Perform what you command us.

FIRST MURDERER Though our lives—

MACBETH

Your spirits shine through you. Within this hour at most

they are all written alike. Collier conj. *quill* for *bill* 102 say 't,] From Ff. Rowe, Cam and others say *it*, or say *it*; Kittredge, NCE, CNS, Alexander, Muir say 't; or say 't, 105 heart and] From Pope. Ff heart; and Editors follow Pope. 109, 110 Hath . . . do] Divided as in Rowe. One line in Ff. Editors follow Rowe. 109 Hath] Ff Hath Rowe, Cam, Delius, Furness, Craig, Chambers, Lewis, Kittredge Have Ridley, CNS, NCE, Alexander, Muir Hath 113, 114 Both . . . enemy.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 114 BOTH MURDERERS] From Dyce. Ff Murth. Cam and others prefix for Both Murderers. Delius, Craig, Muir prefix for Second Murderer. Lewis Murderers. Kittredge Murtherers. 122 Who] Ff Who Pope, Craig Whom Cam and others Who 127 Your . . . most] One line in

I will advise you where to plant yourselves,
 Acquaint you with the perfect spy o' th' time,
 The moment on 't; for 't must be done to-night, 130
 And something from the palace; always thought
 That I require a clearness: and with him—
 To leave no rubs nor botches in the work—
 Fleance his son, that keeps him company,
 Whose absence is no less material to me 135
 Than is his father's, must embrace the fate
 Of that dark hour. Resolve yourselves apart.
 I'll come to you anon.

BOTH MURDERERS We are resolved, my lord.

MACBETH

I'll call upon you straight. Abide within.

Exeunt Murderers.

It is concluded. Banquo, thy soul's flight, 140
 If it find heaven, must find it out to-night. *Exit.*

SCENE II. FORRES. A ROOM IN THE PALACE.

Enter Lady Macbeth and a Servant.

LADY MACBETH

Is Banquo gone from court?

SERVANT

Ay, madam, but returns again to-night.

Pope; two in Ff, ending *you. . . most*, Editors follow Pope. 129, 130 perfect . . . on 't;] Much difference of view on the meaning. Johnson interpreted *spy* as the Third Murderer (see iii iii). Malone explained as "the time you may look out for Banquo's coming." Steevens put a full stop after *yourselves* leaving *Acquaint* to mean *acquaint yourselves*. Kittredge, like Heath, understands *spy* to mean *espial* and explains *with . . . time* as "with absolutely full and exact indication of the time when the deed should be done," adding that the Third Murderer was to give the information. Dover Wilson (CNS, 134) suggests that some clarifying lines have been cut after l. 129. It would seem that "The moment on 't;" supplements and explains *with . . . time*, and that Macbeth means "I will advise you . . . of the psychological moment for the deed." 131, 132 always . . . clearness:] = it being always understood that I must be free from suspicion. 138 BOTH MURDERERS] From Dyce. Ff Murth. Cam and others prefix for Both Murderers. Delius, Craig, Muir prefix for Second Murderer. Lewis Murderers. Kittredge Murthurers. 139 *Exeunt Murderers.*] Added by Theobald. SCENE II.] Ff *Scena Secunda*. FORRES. . . PALACE.] Added by editor after Theobald. *Lady Macbeth*] Ff Macbeths Lady. The speech-prefixes in this Scene in F¹ are: Lady; Servant; Macb. 1 LADY MACBETH] Ff Lady. (And similarly throughout Scene.)

LADY MACBETH

Say to the King, I would attend his leisure
For a few words.

SERVANT

Madam, I will.

Exit.

LADY MACBETH

Nought 's had, all 's spent,
Where our desire is got without content. 5
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter Macbeth.

How now, my lord! Why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died 10
With them they think on? Things without all remedy
Should be without regard. What's done is done.

MACBETH

We have scotched the snake, not killed it.
She 'll close and be herself, whilst our poor malice 15
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace, 20
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave:

4 Nought's] Flatter, 124, thinks this should start a new line, as the Lady naturally waits to speak after the Servant's exit. 4-7 Nought's . . . joy.] Hunter ascribes to Macbeth. These are gnomic lines; therefore rhymed. See Joseph, 64. 6 safer] Hanmer, Hunter conj. *better* 13 scotched] Ff *scorch'd* Theobald, Cam, Delius, Furness, Craig, Lewis, Ridley, Kittredge, NCE, Alexander *scotch'd* (=gashed). Chambers *scotched* Rowe, Upton, etc., Muir *scorch'd* CNS *scorched* 16 But . . . suffer,] One line in Theobald; two in Ff, ending *dis-joynt*, . . . *suffer*, Editors follow Theobald. There is wide agreement that the F text is imperfect. Bailey conj. *become disjoint*, also *suffer dissolution*, which latter Cuninghame supported from *Troilus* v ii 154, "The bonds of heaven are slipped, dissolved and loosed:" Muir suspects that we should keep F's lineation and read *the very frame frame*=established order, system. Cf. *Hamlet* ii ii 288, "this goodly frame, the earth," *both the worlds*=the terrestrial and celestial (Clarendon). *suffer*,]=suffer extinction. Cf. *Two Gentlemen* iv iv 13; *Measure for Measure* ii ii 107; *Tempest* ii ii 33. 20 our peace,] From F¹. F²⁻⁴ *our place*, Rowe, Pope, Theobald, Malone, etc., Furness *our place*, Cuninghame supports *our place*, Cam and others *our peace*, Knight remarks that the repetition of *peace* seems in Shakespeare's manner; and Muir that those who defend *place* confuse fact and intention. 22 In . . . grave:] One line in Rowe; two in Ff, ending *extasie*. . . *Graue*: Editors

After life's fitful fever he sleeps well.
 Treason has done his worst: nor steel, nor poison,
 Malice domestic, foreign levy, nothing, 25
 Can touch him further.

LADY MACBETH Come on:
 Gentle my lord, sleek o'er your rugged looks;
 Be bright and jovial among your guests to-night.

MACBETH
 So shall I, love; and so, I pray, be you.
 Let your remembrance apply to Banquo; 30
 Present him eminence, both with eye and tongue:
 Unsafe the while that we
 Must lave our honours in these flattering streams,
 And make our faces vizards to our hearts,
 Disguising what they are.

LADY MACBETH You must leave this. 35

MACBETH
 O, full of scorpions is my mind, dear wife!
 Thou know'st that Banquo and his Fleance lives.

LADY MACBETH
 But in them nature's copy 's not eterne.

MACBETH
 There 's comfort yet: they are assailable.
 Then be thou jocund: ere the bat hath flown 40
 His cloistered flight, ere to black Hecate's summons
 The shard-born beetle with his drowsy hums
 Hath rung night's yawning peal, there shall be done
 A deed of dreadful note.

LADY MACBETH What 's to be done?

MACBETH
 Be innocent of the knowledge, dearest chuck, 45

follow Rowe. restless ecstasy.] = frenzy. 28 among] From F¹. F²⁻⁴ 'mong
 30 remembrance] Four syllables: *rememberance* 31 Present him eminence,] =
 Give him the place of honour. 32, 33 Unsafe . . . streams,] Ff end lines in
laue . . . streames, Steevens ends in *we . . . streams*; Editors follow Steevens.
 34 vizards] Ff *Vizards* Theobald, etc. *vizers* Cam, Furness *visards* Delius
 and others *vizards* 37 Fleance] From Rowe. F¹. ². ⁴ Fleans F² Feans 38
 them] Ff *them*, Flatter, 145, counts the comma as marking emphasis on *them*
 42 shard-born] F¹. ² *shard-borne* F². ⁴ *shard-born* *Shard* has generally been
 understood to mean the wing-cases of the beetle which act as floats in flight.
 (See Phipson, 400.) *shard*, however, means *dung* as in dialect *shard* or *sharn*
 and *cow-sharn*, *cow-shard* See Wright: DD. 43, 44 Hath . . . note.] Divided
 as in Rowe. Ff end first line in *Peale*, Cam and others follow Rowe. Knight,
 Delius follow F. Flatter, 125, remarks that *Hath . . . peal* is a complete four-
 foot verse and he prefers the F arrangement. He draws attention to the
 harmony of four vowels in *rung*, *nights*, *yawning*, and *peal*.

Till thou applaud the deed. Come, seeling night,
 Scarf up the tender eye of pitiful day,
 And with thy bloody and invisible hand
 Cancel and tear to pieces that great bond
 Which keeps me pale! Light thickens, 50
 And the crow makes wing to th' rooky wood.
 Good things of day begin to droop and drowse,
 Whiles night's black agents to their preys do rouse.
 Thou marvell'st at my words; but hold thee still:
 Things bad begun make strong themselves by ill. 55
 So, prithee, go with me. *Exeunt.*

SCENE III. FORRES. A PARK NEAR THE PALACE.

Enter three Murderers.

FIRST MURDERER

But who did bid thee join with us?

THIRD MURDERER

Macbeth.

46 seeling] Derived from falconry: sewing up the eyes of a wild-caught hawk. See G. Lascelles in *Sh. Eng.*, ii 356 49 great bond] Steevens draws attention to *Richard III* iv iv 77, *Cancel his bond of life*, and *Cymbeline* v iv 27, 28. Macbeth refers to the life of Banquo and the Witches' prophecy about him. Wilson Knight: *WF*, 154, interprets differently. "This," he writes, "is the bond of *nature*, that which binds man to the good which is in him; the bond of daylight, reality life." 50, 51 Which . . . wood.] Divided as in *Ff*. Rowe, Cam, Delius, Furness, etc. end lines in *crow . . . wood*. Flatter, 127 f., supports the *F* lineation. *And . . . wood*. as it stands in *F* suggests the flight of the crow. 51 rooky]=full of rooks. SCENE III.] *Ff* *Scena Tertia*. FORRES. . . . PALACE.] Added by editor after *Globe*. *three Murderers*.] The identity of the third Murderer has been the matter of controversy. A. P. Paton in *NQ*, 11 September and 13 November, 1869, for a variety of reasons, concluded that he was Macbeth himself; but as Dover Wilson (*CNS*, 137) and Muir, 90, comment, Macbeth's own words, "Thou canst not say I did it!" (*iii* iv 50), and especially his unfeigned agitation when he hears that Fleance has escaped (*iii* iv 21 f.), refute Paton's idea. "The third assassin," remarks Malone, "seems to have been sent to join the others, from Macbeth's superabundant caution." Walker: *M*, 107 f., thinks Paton's 'guess' is near the truth; but follows up a question asked by Sir Edmund Chambers, "But are we not to find a supernatural agent in that third murderer . . . ?" Walker concludes that Paton is right in so far as "The Third Murderer is the dramatic personification of Macbeth's guilt." This is perhaps "to consider too curiously, to consider so." There have been other attempts at identification, amongst them that of Johnson who interprets the *perfect spy o' th' time* (*iii* i 129) as a reference to the mysterious third party. In our view the arrival of the Third Murderer carries out Macbeth's promise in *iii* i 127 f. The speech-prefixes in this Scene in *F*¹ are: 1.; 3.; 2.; Banquo, Ban. In our speech-prefixes First, Second and Third Murderers, correspond

SECOND MURDERER

He needs not our mistrust, since he delivers
Our offices, and what we have to do,
To the direction just.

FIRST MURDERER Then stand with us.

The west yet glimmers with some streaks of day. 5
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.

THIRD MURDERER Hark! I hear horses.

BANQUO (*within*)

Give us a light there, ho!

SECOND MURDERER Then 'tis he. The rest
That are within the note of expectation 10
Already are i' th' court.

FIRST MURDERER His horses go about.

THIRD MURDERER

Almost a mile: but he does usually—
So all men do—from hence to th' palace gate
Make it their walk.

Enter Banquo and Fleance, with a torch.

SECOND MURDERER A light, a light!

THIRD MURDERER 'Tis he.

FIRST MURDERER

Stand to 't. 15

BANQUO

It will be rain to-night.

FIRST MURDERER Let it come down.

They set upon Banquo.

BANQUO

O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

Dies. Fleance escapes.

respectively to F's I., 2., 3. 6 lated] From F¹. F²⁻⁴ latest 7 and] F¹ end 9, 10 The rest . . . expectation] Divided as in Pope. One line in Ff. Editors follow Pope. 10 note of expectation]=list of the invited. 14 *Enter . . . torch.*] Placed as in Ff, which spell Fleans, Dyce, Craig, Lewis place after to 't. l. 15. Cam, Ridley after *light!* Delius, Furness and others after *walk.* 16 *They . . . Banquo.*] Added by Globe. Rowe They fall upon Banquo and kill him; in the scuffle Fleance escapes. Cam and others have S.D. similar to Globe. CNS I Murderer strikes out the torch; the others set upon Banquo Muir similar to CNS. 17 O . . . fly! One line in Hanmer; two in Ff, ending *Trecherie!* . . . *flye*, (spelling differs.) Editors follow Hanmer. 18 *Dies. . . escapes.*] Added by Pope. Editors admit.

THIRD MURDERER

Who did strike out the light?

FIRST MURDERER

Was 't not the way?

THIRD MURDERER

There 's but one down: the son is fled.

SECOND MURDERER

We have lost

20

Best half of our affair.

FIRST MURDERER

Well, let 's away and say how much is done.

Exeunt.

SCENE IV. FORRES. A ROOM OF STATE IN THE PALACE.

*Banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox,
Lords, and Attendants.*

MACBETH

You know your own degrees: sit down. At first
And last the hearty welcome.

LORDS

Thanks to your Majesty.

MACBETH

Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

5

LADY MACBETH

Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

Enter first Murderer to the door.

MACBETH

See, they encounter thee with their hearts' thanks.

Both sides are even. Here I'll sit i' th' midst.

10

Be large in mirth: anon we 'll drink a measure

The table round. (*Approaching the door*) There 's blood upon thy face.

SCENE IV.] Ff *Scena Quarta*. FORRES. . . . PALACE.] Added by editor after Rowe. *Lady Macbeth*,] Ff *Lady*, The speech-prefixes in this Scene in F¹ are: Macb., Mac.; Lords; La., Lady; Mur.; Lenox, Len.; Rosse. 1, 2 You . . . welcome.] Divided as in Capell (Johnson conj.); Ff end first line in *downe*: Cam, Furness, Chambers, Ridley, Kittredge, NCE, CNS, Muir follow Capell. Delius, Craig, Lewis end first line in *last*, Alexander ends first line in *down*. 5 keeps her state,] =remains seated in her chair of state, generally canopied. in best] From F¹. F²⁻⁴ in the best Editors in best 8 to the door.] Added by Capell who places S.D. after l. 10. Cam and others follow Capell, placing S.D. after *welcome*. CNS As Macbeth passes by the door on the left I Murderer appears thereat. The Lords rise and bow to Lady Macbeth Chambers follows Capell, placing S.D. after l. 10 12, 19 The . . . round. . . . Most royal sir,] Flatter, 104, would give each of these two phrases a separate line, providing needed pauses

MURDERER

'Tis Banquo's then.

MACBETH

'Tis better thee without than he within.

Is he dispatched ?

15

MURDERER

My lord, his throat is cut: that I did for him.

MACBETH

Thou art the best o' th' cut-throats: yet he 's good

That did the like for Fleance. If thou didst it,

Thou art the nonpareil.

MURDERER

Most royal sir,

Fleance is 'scaped.

20

MACBETH (*aside*)

Then comes my fit again. I had else been perfect,

Whole as the marble, founded as the rock,

As broad and general as the casing air;

But now I am cabined, cribbed, confined, bound in

To saucy doubts and fears.—But Banquo 's safe ?

25

MURDERER

Ay, my good lord: safe in a ditch he bides,

With twenty trenched gashes on his head;

The least a death to nature.

MACBETH

Thanks for that.

(*Aside*) There the grown serpent lies; the worm that 's fled

Hath nature that in time will venom breed,

No teeth for th' present.—Get thee gone: to-morrow

30

We 'll hear ourselves again.

Exit Murderer.

LADY MACBETH

My royal lord,

You do not give the cheer. The feast is sold

That is not often vouched, while 'tis a-making,

after each. 14 'Tis . . . within.] = The blood is better on you than in Duncan. 17-19 Thou . . . nonpareil.] Divided as in Rowe. Three lines in Ff, ending *Cut-throats*, . . . Fleans: . . . *Non-pareill*. Cam and others follow Rowe. Alexander, Muir divide as in F. 21 (*aside*) Added by Grant White. Cam, Furness, Chambers, Ridley, Kittredge, CNS admit Delius, Craig, Lewis, NCE, Alexander, Muir omit. 29 (*Aside*) Added by Grant White. Cam, Furness, Chambers, Ridley admit. Delius and others omit. *Aside* in CNS [or ll. 12-32. 32 hear ourselves again.] From Ff. Theobald *hear 't ourselves again*. Steevens, Douce *hear, ourselves again*. Dyce, Globe, Chambers, Alexander *hear, ourselves, again*. Cam and others *hear ourselves again*. *hear ourselves* = discuss together 33-35 The . . . welcome.] That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome. (Dyce.) 34 while 'tis a-making.] F¹ *while 'tis a making*: F²⁻⁴ *while 'tis making*:

'Tis given with welcome. To feed were best at home: 35
 From thence, the sauce to meat is ceremony;
 Meeting were bare without it.

Enter the Ghost of Banquo, and sits in Macbeth's place.

MACBETH Sweet remembrancer!
 Now good digestion wait on appetite,
 And health on both!

LENNOX May 't please your Highness sit.

MACBETH
 Here had we now our country's honour roofed, 40
 Were the graced person of our Banquo present,
 Who may I rather challenge for unkindness
 Than pity for mischance!

ROSS His absence, sir,
 Lays blame upon his promise. Please 't your Highness
 To grace us with your royal company? 45

MACBETH
 The table's full.

LENNOX Here is a place reserved, sir.

MACBETH
 Where?

LENNOX
 Here, my good lord. What is 't that moves your Highness?

MACBETH
 Which of you have done this?

LORDS What, my good lord?

Hudson's hyphen. Cam and others *while 'tis a-making*, Ridley *while 'tis a making*: 37 *Enter . . . place.*] From Ff, after *it.*, l. 37. Editors have identical or similar S.D.: Cam and others after *sit*. Ridley, Kittredge, NCE, CNS, Alexander after *it*. Muir after *present*; l. 41. There is much dramatic point in having the Ghost's entry, as in F, before Macbeth speaks *Sweet remembrancer!* etc. Seymour (1805) advanced a theory that in this Scene two Ghosts appeared, first that of Duncan, and second that of Banquo. Knight, hesitatingly inclined to agree; and Hunter agreed. Dyce, Grant White and Halliwell disagreed. But Macbeth could never have spoken l. 50 to Duncan. Forman's note shows how this incident was played in 1611. See Appendix II. 39 *sit.*] Ff *sit*. Cam and others *sit*. Delius, Craig, Lewis, CNS, Alexander, Muir *sit*? 42 Who] Pope *Whom* Editors *Who* 45 company?] From Ff. Cam, Furness, Craig, Chambers, Alexander *company*. Delius, Ridley, Lewis, Kittredge, NCE, CNS, Muir *company*? 48 Here . . . Highness?] One line in Capell; two in Ff, ending *Lord. . . Highnesse?* (F⁴ *Lord.*) Dover Wilson (CNS, 139) suggests that F's arrangement is to mark the pause as Macbeth recognizes the figure seated on his stool. Flatter, 107, 108, comes to a like conclusion, believing there must be a pause when Lennox speaks, after both *ord* and *Highness*?

MACBETH

Thou canst not say I did it! Never shake
Thy gory locks at me. 50

ROSS

Gentlemen, rise: his Highness is not well.

LADY MACBETH

Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat:
The fit is momentary; upon a thought 55
He will again be well. If much you note him,
You shall offend him and extend his passion.
Feed, and regard him not.—Are you a man?

MACBETH

Ay, and a bold one that dare look on that
Which might appal the devil.

LADY MACBETH

O proper stuff! 60
This is the very painting of your fear:
This is the air-drawn dagger which you said
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire, 65
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH

Prithee, see there! Behold! Look! Lo! how say you?
Why, what care I? If thou canst nod, speak too. 70
If charnel houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.

Exit Ghost.

LADY MACBETH

What, quite unmanned in folly?

MACBETH

If I stand here, I saw him.

LADY MACBETH

Fie, for shame!

MACBETH

Blood hath been shed ere now, i' th' olden time, 75
Ere humane statute purged the gentle weal;

50 canist] Muir *can 't* 55 momentary;] F¹ *momentary*, F²⁻⁴ *momentany*, F³ spelling occurs in Q of MND i i 143. Editors *momentary*; 63 flaws]=gists (of passion). 73 *Exit Ghost.*] From F²⁻⁴. F¹ omits. 76 humane] From FF. Theobald, Delius, Furness, Craig, Lewis *human* Cam. and others *humane* The usual spelling both for *human* and *humane* was the latter. gentle weal;] Johnson explains as "The peaceable community, the state made quiet and safe by *human statutes*." Warburton conj., Theobald

Ay, and since too, murthers have been performed
 Too terrible for the ear. The time has been
 That when the brains were out, the man would die,
 And there an end; but now they rise again, 80
 With twenty mortal murthers on their crowns,
 And push us from our stools. This is more strange
 Than such a murther is.

LADY MACBETH My worthy lord,
 Your noble friends do lack you.

MACBETH I do forget.
 Do not muse at me, my most worthy friends:
 I have a strange infirmity, which is nothing 85
 To those that know me. Come, love and health to all:
 Then I'll sit down. Give me some wine, fill full.
 I drink to th' general joy o' th' whole table,
 And to our dear friend Banquo, whom we miss: 90
 Would he were here! To all and him we thirst,
 And all to all.

LORDS Our duties, and the pledge.

Enter Ghost.

MACBETH
 Avaunt! and quit my sight! Let the earth hide thee!
 Thy bones are marrowless, thy blood is cold;
 Thou hast no speculation in those eyes 95
 Which thou dost glare with.

LADY MACBETH Think of this, good peers,
 But as a thing of custom. 'Tis no other:
 Only it spoils the pleasure of the time.

MACBETH
 What man dare, I dare.
 Approach thou like the rugged Russian bear, 100
 The armed rhinoceros or th' Hyrcan tiger.

gen'ral weal; Clarendon remarks that *gentle* is here used proleptically: "Ere humane statute purged the common weal and made it gentle." Editors *gentle weal*; 78 time has] From Grant White. F¹ times has F²⁻⁴ times have Cam and others *time* has Craig *times* have 81 murthers] From Ff. Lettson conj., Hudson, Kellner *gashes* 82 strange]=unnatural (Duthie). 91 we] The regal *we*=I. Macbeth proposes a toast to Banquo and all present, and by all to all present. 92 *Enter Ghost*.] From Ff, after l. 88. Theobald, Cam, Delius, Furness, Craig, Chambers Re-enter Ghost. after *pledge*. (Lewis Enter) Ridley, Kittredge, NCE, CNS, Alexander place after l. 88. Muir places after *here!* l. 91. 95 speculation]=the intelligence of which the eye is the medium. (Clarendon.) Cf. *Troilus* iii iii 107-111. 96-98 Think . . . time.] Flatter, 110, advocates that last part of this be spoken simultaneously with Macbeth's next lines. 101 Hyrcan] F¹. * *Hircan* F². * Hyrcan

Take any shape but that, and my firm nerves
 Shall never tremble; or be alive again,
 And dare me to the desert with thy sword.
 If trembling I inhabit then, protest me
 The baby of a girl. Hence, horrible shadow!
 Unreal mock'ry, hence!

105

Exit Ghost.

Why, so. Being gone,
 I am a man again. Pray you, sit still.

Hyrkania was land S.E. of the Caspian Sea. That its tigers were ferocious comes from *Aeneid* iv, 367. See Sugden, 260. Cf. also *3 Henry VI* i iv 155; *Hamlet* ii ii 426. Shakespeare probably read of the Hyrcan tiger, rhinoceros, etc., in Holland's *Pliny*, Tome I, Book 8, Chapter xviii, pp. 204, 205. 104 the desert] *i.e.*, where none can interfere in a fight to the end. 105 trembling . . . then,] From F¹. F²⁻⁴ *trembling I inhabit, then* For *inhabit then* Pope and others read *inhibit, then* Jennens conj. *in habit then* Steevens conj., Malone *inhibit thee* Malone remarks that *inhabited* for *inhibited* occurred in *All's Well* i i 133 (F²⁻⁴) and in Stowe's *Survey*. Nares described *inhabit* as nonsense. Cam conj. *here, for then*, Steevens referred to *inhabit* in AYLI iii iii 7, "O knowledge ill-inhabited," where *inhabited* means lodged, housed. Kittredge explains as "If then, as now, I live in terror," with trembling as a participle, and quoting *Paradise Lost*, vii, 162, where *inhabit* means 'live.' Edith Sitwell remarked of *inhibit thee* that the proximity of the rhyming *thee* and *me* made the verse shamble. (Sitwell, 41.) Cam and others follow F¹. Alexander follows F². 106 baby of a girl.] Schmidt, Walker, etc. have explained as a doll; Onions glosses as "infant of a very young mother"; which, says Clarendon, would be likely to be puny and weak. Dover Wilson gives a better explanation (CNS, 141) from Darmesteter: a baby girl; with comparison "that scoundrel of a man." 107 unreal mock'ry,] Clarendon explains *mock'ry* as mimicry; Onions glosses as counterfeit representation, unreal appearance. One could then gloss *unreal mock'ry* as 'insubstantial counterfeit'; cf. Macbeth's words in l. 142, *My strange and self-abuse* which mean "My strange self-deception," and refer to Banquo's Ghost. *unreal mock'ry*, has been used to support the idea that the Ghost is a figment of Macbeth's prolific imagination; but we know from Forman (see Appendix II) that the Ghost was objective: the audience saw it, which as Stoll, 213, states, is the crucial test. Stoll explains *unreal mock'ry* as implying in one sense, that "The ghost is not the veritable *manes* of Banquo but a phantom in his likeness, created by the devil, or (in that likeness) the devil himself." Kittredge's explanation seems preferable, that Macbeth tries to believe that the ghost is a creature of his imagination, and the scene's closing lines show that, with his wife's help, he succeeds; but later he knows better: see iv i 112. (Kittredge: SP, 935.) *Exit Ghost*] F¹ omits. F²⁻⁴ *Exit*. after *shadow*, l. 106. Cam, Lewis, Ridley, Kittredge, Alexander after *hence!* *Exit Ghost*. Delius, Furness, Muir Ghost disappears. Craig, Chambers, NCE, CNS, Ghost vanishes.

LADY MACBETH

You have displaced the mirth, broke the good meeting,
With most admired disorder.

MACBETH

Can such things be, 110
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights
And keep the natural ruby of your cheeks, 115
When mine is blanched with fear.

ROSS

What slights, my lord?

LADY MACBETH

I pray you, speak not: he grows worse and worse:
Question enrages him. At once, good night.
Stand not upon the order of your going,
But go at once.

LENNOX

Good night, and better health 120
Attend his Majesty!

LADY MACBETH

A kind good night to all!

Exeunt Lords and Attendants.

MACBETH

It will have blood: they say blood will have blood.
Stones have been known to move and trees to speak;
Augures and understood relations have

109, 110 broke . . . disorder.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 110 admired]=wonderful. 112, 113 strange . . . the . . . owe,]=I hardly recognize myself. owe=own, possess. 116 is] Ff is Malone, Craig, Lewis are Cam and others is 121 Exeunt . . . Attendants.] F¹ Exit Lords. F²⁻⁴ Exeunt Lords. Capell Exeunt Rosse, Lenox, Lords, and Attendants. 122 It . . . blood.] One line in Rowe, two in Ff, ending say: . . . Blood: blood: they say] Ff blood they say: Pope blood, they say Theobald, Delius and others blood, they say; Furness, Chambers, Alexander blood; they say Ridley blood they say: CNS blood; they say, Cam, Muir blood: they say J. Isaacs in *Listener*, 7 July, 1949, advocated retention of F's colon after say as adding to dramatic effect. F. P. Wilson points out that Elizabethan authors and composers often used a colon to introduce a noun clause. (Wilson: NB, 127.) 124 Augures] Ff Augures, Theobald Augurs As Theobald, like Rowe, reads *that understood* in this line his *Augurs* means soothsayers; but Florio, p. 34, has "Augurio, an augure, a soothsaying, a prediction;" and our *augures* means soothsayings, interpretation of portents. Cam and others *Augures* Muir *Augures*, Delius *Augurs*, Furness, Craig, Chambers, Alexander *Augurs* CNS suggests that F's *Augures* may be a minim-error for *Auguries* Cam, Craig, Ridley, Kittredge.

By magot-pies and choughs and rooks brought forth 125
The secret'st man of blood. What is the night?

LADY MACBETH

Almost at odds with morning, which is which.

MACBETH

How sayst thou, that Macduff denies his person
At our great bidding?

LADY MACBETH

Did you send to him, Sir?

MACBETH

I hear it by the way, but I will send. 130

There's not a one of them but in his house

I keep a servant fee'd. I will to-morrow,

And betimes I will, to the Weird Sisters.

More shall they speak, for now I am bent to know

By the worst means the worst. For mine own good 135

All causes shall give way. I am in blood

Stepped in so far that, should I wade no more,

Returning were as tedious as go o'er.

Strange things I have in head that will to hand,

Which must be acted ere they may be scanned. 140

LADY MACBETH

You lack the season of all natures, sleep.

MACBETH

Come, we'll to sleep. My strange and self-abuse

Is the initiate fear that wants hard use.

We are yet but young in deed.

Exeunt.

NCE, CNS, Muir understand *Auguries* to be the meaning. and understood] Rowe, etc. *that understood* Warburton, Johnson *that understand* Editors and understood understood relations]=the properly interpreted connexion between portent and event. 125 magot-pies]=magpies, *mag* being short for *Magot*, Still in use for *magpie* in dialect: see Wright: DD, *sub Maggot* Ff *Maggot Pyes*, Furness, etc. *magot-pies* Cam, Craig, Chambers, Lewis, Ridley, Kittredge, NCE, CNS, Alexander *maggot-pies* 132 to-morrow,] Ff *to-morrow* Cam, Furness, Chambers, NCE *to-morrow*, Delius and others *to-morrow* Lewis *tomorrow*—(reading *I will*—) Alexander *tomorrow*. (reading *feed*—I) 133 Weird] F¹ *weyard* F²⁻⁴ *wizard* 137 Stepped] F¹ *Stept* F²⁻⁴ *Spent* 139, 140 Strange . . . scanned.]=Strange things come to my mind which press for execution, which indeed must be carried out before I can properly consider them. *scan*=examine, consider. Letourneur, the French translator expressed as *pénétrer* and Maeterlinck, when translating, thought this could be the sense. 142, 143 My . . . use.]=my self-deception, or weird illusion, arises from the fear of inexperience which wants more practice (in crime). 144 in deed] From Theobald. Ff *indeed*. Editors *in deed*.

SCENE V. A HEATH.

Thunder. Enter the three Witches, meeting Hecate.

FIRST WITCH

Why, how now, Hecate! you look angrily.

HECATE

Have I not reason, beldams as you are, Saucy and overbold? How did you dare To trade and traffic with Macbeth In riddles and affairs of death;	5
And I, the mistress of your charms, The close contriver of all harms, Was never called to bear my part, Or show the glory of our art? And, which is worse, all you have done	10
Hath been but for a wayward son, Spiteful and wrathful; who, as others do, Loves for his own ends, not for you. But make amends now. Get you gone, And at the pit of Acheron	15
Meet me i' th' morning. Thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside. I am for th' air: this night I 'll spend	20
Unto a dismal and a fatal end. Great business must be wrought ere noon. Upon the corner of the moon There hangs a vap'rous drop profound. I 'll catch it ere it come to ground;	25
And that, distilled by magic sleights, Shall raise such artificial sprites As by the strength of their illusion Shall draw him on to his confusion. He shall spurn fate, scorn death, and bear	30

SCENE V.] Ff *Scena Quinta. A HEATH.*] Added by Globe. On the location, see Russell Thorndike, 248: he identifies it with the Heath near Forres. *Hecate.*] F¹ *Hecat*. The name is disyllabic in Shakespeare except in *1 Henry VI* iii ii 64. The speech-prefixes in this Scene in F¹ are: I.; Hec. 1 FIRST WITCH] Ff I. Hecate!] F¹.^a Hecat, 2, 3 are, . . . overbold?] Capell's punctuation. Ff *are?* . . . *ouer-bold*, Cam and others follow Capell. Ridley follows F. 23-25 Upon . . . ground;] Steevens identified with the *virus lunare*, a foam which the moon was supposed to shed, mentioned by Lucan. Anders, 28, refers the passage to Ovid, *Metamorphoses*, vii, 268, read by Shakespeare in Latin, pointing out that Golding's translation could not have been the source. Baldwin: LG, ii 437,

His hopes 'bove wisdom, grace and fear:
And you all know security
Is mortals' chiefest enemy.

Music and a song within: 'Come away, come away,' &c.

Hark! I am called. My little spirit, see,
Sits in a foggy cloud and stays for me. Exit. 35

FIRST WITCH

Come, let's make haste: she'll soon be back again. *Exeunt.*

SCENE VI. FORRES. A ROOM IN THE PALACE.

Enter Lennox and another Lord.

LENNOX

My former speeches have but hit your thoughts,
Which can interpret farther. Only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth. Marry, he was dead!
And the right-valiant Banquo walked too late, 5
Whom, you may say, if't please you, Fleance killed,
For Fleance fled. Men must not walk too late.
Who cannot want the thought how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damned fact! 10

quotes the passage as showing Shakespeare's knowledge of classical ideas about Hecate. 33 *Music . . . away,' &c.*] Arranged as in Dyce after Capell. Ff after *Enemie.*: Musicke, and a Song.; and after *me.*, l. 35: Sing within. Come away, come away, &c. Cam, Furness, Chambers, Kittredge, Alexander follow Dyce. To which CNS adds A cloud descends Delius, Craig, Lewis, Ridley, Muir Song within: "Come. . . &c. (Ridley A Song) NCE follows F. For the text of the Song, see Appendix I to this play. 35 *Exit.*] Added by Capell. 36 back again.] As in Pope. Separate line in Ff. SCENE VI.] Ff Scena Sexta. FORRES. . . . PALACE.] Added by Capell (Foris.) The speech-prefixes in this Scene in F¹ are: Lenox, Len.; Lord. *another Lord.*] Johnson saw no reason for a nameless character here and supposed that "the original copy" read "*Lenox and An.*", for which "the transcriber" instead of "*Lenox and Angus*" wrote "*Lenox and another Lord.*" This does not explain the sp.-prefix Lord. Moreover, the Lord is merely used, as Gentleman and Messenger are so often in the plays, to clarify and give details of the situation, no question of character development associated with the plot being concerned with them. 1 My . . . thoughts,] One line in Rowe; two in Ff, ending *Speeches*, . . . *Thoughts* Editors follow Rowe. 2 farther.] Ff farther:] Delius, Craig, Lewis further. 5 right-valiant] Theobald's hyphen, widely adopted. Chambers, Kittredge, CNS omit. 8 Who cannot] Malone annotates: "The sense requires—Who *can* want the thought—. Yet, I believe, the text is not corrupt. Shakspeare is sometimes incorrect in these *minutiae*." Greg: EP, p. xi.

Advise him to a caution, t' hold what distance
 His wisdom can provide. Some holy angel
 Fly to the court of England and unfold
 His message ere he come, that a swift blessing
 May soon return to this our suffering country
 Under a hand accursed!

45

LORD

I'll send my prayers with him. *Exeunt.*

ACT IV

SCENE I. A CAVERN. IN THE MIDDLE, A BOILING CAULDRON.

Thunder. Enter the three Witches.

FIRST WITCH

Thrice the brinded cat hath mewed.

SECOND WITCH

Thrice and once the hedge-pig whined.

THIRD WITCH

Harpier cries ' 'Tis time, 'tis time.'

FIRST WITCH

Round about the cauldron go.
 In the poisoned entrails throw.
 Toad, that under cold stone
 Days and nights has thirty-one
 Sweltered venom sleeping got,
 Boil thou first i' th' charmed pot.

5

44 t'] F¹ t F²⁻⁴ t' Pope, Cam, etc., to Kittredge, NCE, CNS, Alexander, Muir t' ACT IV SCENE I.] Ff Actus Quartus. Scena Prima. (F²⁻⁴ Quintus) A... CAULDRON.] Added by Globe after Capell. Speech-prefixes in this Scene in F¹ are: 1; 2; 3; All; Hec.; Macb., Mac.; I Appar.; 2 Appar.; 3 Appar.; Lenox, Len. 3 Harpier]=the third Witch's familiar. Harpier's cry, writes R. Walker, is the hideous cry of the Harpy: and the name has been associated with the Harpies. Walker adds that the First Witch had a pilot's thumb, wrecked as homewards he did come, like Æneas's pilot Palinurus; and he quotes *Æneid* III 198-204, in which book Palinurus and the Harpies are dealt with. (Walker: M, 131.) Cuninghame considered *Harple* or *Harpy* the correct form for a modern text. Cam and others *Harper* Craig *Harper* 5 throw.] From Rowe. Ff *throw* Cam and others *throw*. Chambers *throw!* Ridley *throw*; 6 under cold stone] Keightley remarks "A syllable is lost," and he read *underneath cold* (after a line in Jonson). Rowe, Pope, etc. *under the cold stone* Steevens *under coldest stone* Kinnear *under cursed stone* There is no need for an extra unstressed syllable: the prolonged stress on *cold* compensates, and emphasises the coldness. Delius suggests that, so as to ease the piling-up of adjacent consonants in *cold stone*, there is an involuntary pause after *cold* Cam and others *under cold stone* 7 has] F¹.^a *ha's* thirty-one] Ff *thirty one*: Editors

ALL

Double, double, toil and trouble;
Fire burn and cauldron bubble. 10

SECOND WITCH

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog, 15
Adder's fork and blindworm's sting,
Lizard's leg and howlet's wing,
For a charm of pow'rful trouble,
Like a hell-broth boil and bubble.

ALL

Double, double, toil and trouble;
Fire burn and cauldron bubble. 20

THIRD WITCH

Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf
Of the ravined salt-sea shark,
Root of hemlock digg'd i' th' dark, 25
Liver of blaspheming Jew,
Gall of goat and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe 30
Ditch-delivered by a drab,
Make the gruel thick and slab.
Add thereto a tiger's chaudron,
For th' ingredients of our caudron.

ALL

Double, double, toil and trouble;
Fire burn and cauldron bubble. 35

SECOND WITCH

Cool it with a baboon's blood,
Then the charm is firm and good.

thirty-one or *thirty one* 12 SECOND WITCH] Ff 2 10, 20, 35 double,] From Ff. Steevens, Cam, Delius, Furness, Craig, Chambers, CNS, Alexander, Muir *double* Lewis, Ridley, Kittredge, NCE *double*, 23 Witch's] Ff *Witches* Theobald, Cam and others *Witches'* Kittredge, Alexander *Witch's* 24 salt-sea shark,] Ff *salt Sea sharke*: Capell's hyphen. Cam and others *salt-sea shark*, (Delius, Ridley, Muir *shark*;) 27 yew] Counted poisonous. See Ellacombe, 350 f.; Douce, i 396. 34 ingredients] Ff *Ingredience* Cam, etc. *ingredients* Kittredge, NCE, CNS, Alexander, Muir *ingredience* caudron.] Ff. * *Cawdron*. Ff. * *Cauldron*. Spelt (in Ff) *Caldron* in ll. 4, 106; *Cauldron* in ll. 11, 13, 21, 36, 41: in l. 34, for purpose of rhyme, the pronunciation without / (as in French *chaudron*) is retained. See Kökeritz, 311. The dialect form *cawdrun* still exists. See Wright: DD. Cam and others *Cauldron*. 38 *Enter*

Enter Hecate to the other three Witches.

O, well done! I commend your pains;
And everyone shall share i' th' gains. 40
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

Music and a song: 'Black spirits,' &c.

Hecate retires.

SECOND WITCH

By the pricking of my thumbs,
Something wicked this way comes. *Knocking.* 45
Open, locks,
Whoever knocks!

Enter Macbeth.

MACBETH

How now, you secret, black, and midnight hags!
What is 't you do?

ALL

A deed without a name.

MACBETH

I conjure you, by that which you profess, 50

... *Witches.*] From Globe. Ff Enter Hecat, and the other three Witches. (F³. 'Hecate,') Cam, Ridley, Kittredge, NCE follow Globe. Delius, Furness, Craig, Lewis, Alexander Enter Hecate. Chambers, CNS, Muir follow F. The question is whether the writer of the S.D. intended three more Witches to enter, making seven in all including Hecate. It has been pointed out that the phrase "and the other three" (in F) would mean that Hecate was a witch, which is denied by Dover Wilson and Muir. However, in the MS. of *The Witch* by Middleton, Hecate in the Dramatis Personæ is called "y^e cheif Witch," and such seems her function in *Macbeth*. It is pointed out that in the Cauldron Scene in *The Witch* there are six Witches (actually five plus Hecate). Hudson (ii 163) remarked that there is only business throughout *Macbeth* for three Witches, and that if more are introduced, they must be mutes. Here again the D.P. of *The Witch* records "other Witches & Seruants Mutes." One cannot rule out the possibility of three extra Witches for the dance; but three in all suffice; and Delius's suggestion is probably right, that the three original Witches, having filled the cauldron, go to meet Hecate and return with her. This, of course, would confirm the Folio S.D. 43 *Music . . . &c.*] From Ff. The song is given in Middleton's *The Witch*: See Appendix I. *Hecate retires.*] Added by Globe. See note to l. 132. 45 *Knocking.*] Added by Collier and admitted in Delius, Muir. Cam and others omit. 46, 47 *Open, . . . knocks!*] Divided as in Dyce. Ff *Open . . . knocks.* in one line. Cam and others follow Dyce. Alexander follows F. 48 *black,*]—evil, sinister, as in I iv 51.

Howe'er you come to know it, answer me.
 Though you untie the winds and let them fight
 Against the churches; though the yesty waves
 Confound and swallow navigation up;
 Though bladed corn be lodged and trees blown down;
 Though castles topple on their warders' heads;
 Though palaces and pyramids do slope
 Their heads to their foundations; though the treasure
 Of nature's germens tumble all together,
 Even till destruction sicken: answer me
 To what I ask you.

FIRST WITCH Speak.

SECOND WITCH Demand.

THIRD WITCH We 'll answer.

FIRST WITCH

Say, if th' hadst rather hear it from our mouths,
 Or from our masters?

MACBETH Call 'em: let me see 'em.

FIRST WITCH

Pour in sow's blood, that hath eaten
 Her nine farrow; grease that's sweaten
 From the murderer's gibbet throw
 Into the flame.

ALL Come, high or low!
 Thyself and office deftly show!

Thunder. First Apparition: an armed Head.

MACBETH

Tell me, thou unknown power,—

FIRST WITCH He knows thy thought.

Hear his speech, but say thou nought.

52, 53 Though . . . churches;] Cf. Burns, *Addresses to the Devil*, "Whyles on the strong-wing'd tempest flyin', Tirlin' the kirks;" (W.M. in NQ, 1873, xi, p. 233.) 55 lodged]=beaten down. Cf. 2 *Henry VI* iii ii 176. 57 pyramids]=obelisks: see Hotson: SSD, 21 f. 59 nature's] From Pope. Ff *Natures* germens] F¹, ² *Germaine*, F³, ⁴ *Germain*, Theobald, Cam, Ridley *germins* Delius *germen* Furness, Craig and others *germens* Delius describes *germen* as a collective noun. Cf. *Lear* iii ii 8. all together.] From Pope. Ff *altogether*, 62 th' hadst] From Ff. Capell, Cam and others *thou' dst* Kittredge, NCE, CNS *th' hadst* 63 masters?] From Pope. Ff *Masters*. 65 grease] From Pope, F¹ *Greaze* F²⁻⁴ *Greace* Editors *grease* or *grease*, 68 *First*] Ff *L. armed Head.*] Upton, 53 remarks that this represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. Kittredge: SP, 942, disagrees: for him it typifies Macduff as he is known to Macbeth—i.e., as a warrior who may return to fight against the tyrant. There is nothing, says Kittredge, indicating that the Head is severed and bleeding. 69 power,—] From Capell. Ff *power*. Editors

FIRST APPARITION

Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the Thane of Fife. Dismiss me. Enough.

He descends.

MACBETH

Whate'er thou art, for thy good caution thanks.
Thou hast harped my fear aright: but one word more,—

FIRST WITCH

He will not be commanded. Here's another, 75
More potent than the first.

Thunder. Second Apparition: a bloody Child.

SECOND APPARITION

Macbeth! Macbeth! Macbeth!

MACBETH

Had I three ears, I 'ld hear thee.

SECOND APPARITION

Be bloody, bold and resolute: laugh to scorn
The pow'r of man, for none of woman born 80
Shall harm Macbeth. *Descends.*

MACBETH

Then live, Macduff. What need I fear of thee?
But yet I 'll make assurance double sure
And take a bond of fate. Thou shalt not live,
That I may tell pale-hearted fear it lies, 85
And sleep in spite of thunder.

Thunder. Third Apparition: a Child crowned, with a tree in his hand.

What is this,
That rises like the issue of a king,
And wears upon his baby-brow the round

follow Capell. 71 Macbeth! . . . Macduff;] One line in Rowe; two in Ff, ending Macbeth: . . . Macduffe, Editors follow Rowe. 72 *He descends.*] From Ff. Rowe and others *Descends.* 74 more,—] From Dyce. Ff *more.* Editors follow Dyce (Delius, Muir *more*:—) 76 *Second*] Ff 2 *bloody Child.*] "Macduff untimely ripp'd from his mother's womb." (Upton, 53.) 78 I 'ld] F¹⁻³ *I'd* F⁴ *I'd* Cam, Chambers, Kittredge, Ridley, CNS *I 'ld* Delius and others *I'd* 79 Be . . . scorn] One line in Rowe; two in Ff, ending *resolute*: . . . *scorne* Editors follow Rowe. 83 assurance double] From Pope. F¹ *assurance*: double F²⁻⁴ *assurance*, double Editors follow Pope. 84 bond of fate.] Lord Campbell remarks that Macbeth "resolves to provide an indemnity, . . . without much considering what should be the penalty of the bond, or how he was to enforce the remedy, if the condition should be broken." (Campbell: SLA, 89.) 86 *Third*] Ff 3 *Child crowned*,] "The royal Malcolm," writes Upton, 53, "who ordered his soldiers to hew down a bough, and bear it before them to Dunsinane." 86, 87 What . . . king,] As in Rowe. One line in Ff. Editors as in Rowe. 88 baby-brow] From Ff. Delius, Craig, Chambers and some others omit

And top of sovereignty?

ALL Listen, but speak not to 't.

THIRD APPARITION

Be lion-mettled, proud, and take no care 90
Who chafes, who frets, or where conspirers are.
Macbeth shall never vanquished be until
Great Birnam wood to high Dunsinane Hill
Shall come against him. *Descends.*

MACBETH That will never be:
Who can impress the forest, bid the tree 95
Unfix his earth-bound root? Sweet bodements, good!
Rebellious dead, rise never, till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart 100
Throbs to know one thing. Tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

ALL Seek to know no more.

MACBETH

I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know: 105
Why sinks that cauldron? and what noise is this? *Hautboys.*

FIRST WITCH

Show!

hyphen. 90 lion-mettled,] Davenant's hyphen, generally adopted. 93 Birnam] From F⁴. F¹⁻³ *Byrnam* (12 miles from Dunsinane). Dunsinane] F¹ *Dunsmane* (one of the Sidlaw Hills). 94 *Descends.*] Ff *Descend.* 97 *Rebellious dead,*] Ff *Rebellious dead*, Theobald, etc. *Rebellious head* Theobald conj., Hanmer, etc. *Rebellion's head* Cam, Furness, Craig, Chambers, Kittredge, NCE, CNS, Alexander *Rebellion's head*, (or *head*) *Delius Rebellious head*, Lewis, Muir *Rebellious dead*, Halliwell advocated *dead*, for the reason that Macbeth feared the probable reappearance of the dead, alluding especially to Banquo. McManaway in Sh. Survey 4, p. 161, records H. W. Donner's proposal to adhere to F for similar reasons, and Dover Wilson's support thereof (in TLS, 23 and 30 September, 1949). Walker: M, 143, came to a like conclusion; and Muir draws the inference that there is insufficient justification for departing from F, although *head* is used for armed force in *K. John* v ii 113; and numerous other passages (see Schmidt, 522; and Nicoll: S, 20). 98 Birnam] From F⁴. F¹ *Byrnan* F^{2, 3} *Byrnam* our] Clarendon remarks that the form of speech is strange in Macbeth's mouth, and S. Walker conj. *your* Kittredge explains that in this speech Macbeth makes himself his own prophet, identifying himself with the spirits whom he trusts; and that *our* is thus in keeping, as if the speaker were still the apparition, and not Macbeth himself. 103] Rowe added *The Cauldron sinks into the ground.* 106 *Hautboys.*] F¹⁻³ *Hoboyes*. F⁴ *Hoboyes*. 107-109] Speech-prefixes in Ff are 1 2 3 respectively.

SECOND WITCH

Show!

THIRD WITCH

Show!

ALL

Show his eyes, and grieve his heart:
Come like shadows, so depart!

110

*A show of eight Kings, the last with a glass in his hand; Banquo's
Ghost following.*

MACBETH

Thou art too like the spirit of Banquo. Down!

Thy crown does sear mine eyeballs. And thy hair,

Thou other gold-bound brow, is like the first.

A third is like the former. Filthy hags!

115

Why do you show me this?—A fourth? Start, eyes!

What, will the line stretch out to th' crack of doom?

Another yet? A seventh? I'll see no more.

And yet the eighth appears, who bears a glass

Which shows me many more; and some I see

120

That twofold balls and treble sceptres carry.

Horrible sight! Now I see 'tis true;

For the blood-boltered Banquo smiles upon me,

And points at them for his.

Apparitions vanish.

111 *A . . . following.*] From Globe. Ff A shew of eight Kings, and Banquo last, with a glasse in his hand. There is a discrepancy between the F stage-direction and l. 119, and earlier editors accordingly adopted a stage-direction much like the Globe's, as also do modern editors. Flatter in TLS, 23 March, 1951, urges that, according to the Stuart genealogy, the eighth king should have been James, and that the glass carried by the apparition was a mirror in which James, in the audience, could see his own reflection. A principal objection is that James was at one performance, and Flatter's point would be lost in his absence. Peter Ure advanced other objections in TLS, 6 April, 1951. NED glosses *glass* as magic mirror or crystal; and this it no doubt is meant to be since in it Macbeth sees many kings at one and the same time. Cam and others have S.D. as in Globe or similar to it. Chambers follows F. [114 gold-bound brow,] From Theobald. Ff *Gold-bound-brow*, Editors follow Theobald [119 eighth] F¹. ^a *eight* 121 twofold . . . sceptres] The two-fold balls allude to the orbs used in the coronations at Scone and Westminster. This is the usual interpretation, but Chambers: WS, i 473, interprets as the 'mounds' borne on the English and Scottish crowns. *treble sceptres*, writes Chambers, refers to the two used for investment in the English coronation and the one used in the Scottish coronation. Kittredge remarks that *treble* refers either to England, Scotland, and Ireland, or, more probably, to the title 'King of Great Britain, France, and Ireland,' assumed by James I in 1604. 124 *Apparitions vanish.*] Added by Globe. Cam and others omit.

What, is this so?

FIRST WITCH

Ay, sir, all this is so. But why 125
 Stands Macbeth thus amazedly?
 Come, sisters, cheer we up his sprites,
 And show the best of our delights.
 I'll charm the air to give a sound,
 While you perform your antic round, 130
 That this great King may kindly say
 Our duties did his welcome pay.

Music. The Witches dance, and vanish, with Hecate.

MACBETH

Where are they? Gone? Let this pernicious hour
 Stand aye accurséd in the calendar!
 Come in, without there!

Enter Lennox.

LENNOX

What 's your Grace's will? 135

MACBETH

Saw you the Weird Sisters?

LENNOX

No, my lord.

MACBETH

Came they not by you?

LENNOX

No indeed, my lord.

MACBETH

Infected be the air whereon they ride,
 And damned all those that trust them! I did hear
 The galloping of horse. Who was 't came by? 140

LENNOX

'Tis two or three, my lord, that bring you word

Craig, Lewis, Kittredge, NCE admit. Alexander The show vanishes. 124 What, is] From Pope. F¹ *What? is* F²⁻⁴ *What is* Cam, Furness, Chambers, Ridley, NCE, CNS *What, is* Delius, Craig, Lewis, Alexander, Muir *What! is* Kittredge *What? Is* 130 antic] Ff *Antique* Cam and others *antic* Delius, Craig *antick* 132 *with Hecate.*] Added by Globe. Cam and others admit. Delius, Chambers, Kittredge, CNS, Alexander, Muir omit. Editors have differed in Stage Directions concerning Hecate. Those who direct her exit at l. 43 are: Furness, Kittredge, CNS, Muir, Alexander. Those who mark her retirement at l. 43 and exit at l. 132 are: Globe, Cam, NCE. Those marking exit at l. 132 are: Delius, Furness, Craig, Lewis, Ridley. Furness has two exits for one entry. Muir has six Witches: one set of three have exit with Hecate at l. 43; the other set at l. 132. On the number of Witches, see note, p. 1165. 133 Where . . . hour] One line in Rowe; two in Ff, ending *Gone? . . . houre*, Editors follow Rowe. 136 Weird] F¹ *Weyard* F². ³ *Wizard* F⁴ *Wizards*

Macduff is fled to England.

MACBETH Fled to England!

LENNOX

Ay, my good lord.

MACBETH (*aside*)

Time, thou anticipat'st my dread exploits.

The flighty purpose never is o'ertook 145

Unless the deed go with it. From this moment

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done.

The castle of Macduff I will surprise; 150

Seize upon Fife; give to th' edge o' th' sword

His wife, his babes, and all unfortunate souls

That trace him in his line. No boasting like a fool!

This deed I 'll do before this purpose cool.

But no more sights!—Where are these gentlemen? 155

Come, bring me where they are.

Exeunt.

SCENE II. FIFE. A ROOM IN MACDUFF'S CASTLE.

Enter Lady Macduff, her Son, and Ross.

LADY MACDUFF

What had he done, to make him fly the land?

ROSS

You must have patience, madam.

LADY MACDUFF

He had none.

His flight was madness. When our actions do not,

Our fears do make us traitors.

ROSS

You know not

Whether it was his wisdom or his fear. 5

LADY MACDUFF

Wisdom! to leave his wife, to leave his babes,

His mansion and his titles, in a place

Editors *weird* or *Weird* 142 Macduff . . . England.] According to Flatter, 26, the turning-point in the play. The news is a mighty blow to Macbeth: hence the gap after *lord*. 144 (*aside*)] Added by Johnson. Delius, Craig, Lewis omit. 155 sights!—]= witch-shows. On one hand a comment on what the Witches have shown him; on the other resolution to act on his own initiative, as he does in the Macduff murders. SCENE II.] Ff *Scena Secunda*. FIFE. . . . CASTLE.] Added by Capell. Located perhaps at Dysart, Fifeshire (Russell Thorndike, 253); or Dunne-marie Castle, Culross, Perthshire (Clarendon: see Furness, 219). *Lady Macduff*.] Ff *Macduffes Wife*. The speech-prefixes in this Scene in F² are: Wife; Rosse; Son; Mes.; Mur. 1 etc. LADY MACDUFF.] Ff *Wife*.

SON

As birds do, mother.

LADY MACDUFF What, with worms and flies?

SON

With what I get, I mean; and so do they.

LADY MACDUFF

Poor bird! thou 'dst never fear the net nor lime,
The pitfall nor the gin.

35

SON

Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

LADY MACDUFF

Yes, he is dead. How wilt thou do for a father?

SON

Nay, how will you do for a husband?

LADY MACDUFF

Why, I can buy me twenty at any market.

40

SON

Then you 'll buy 'em to sell again.

LADY MACDUFF

Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.

SON

Was my father a traitor, mother?

LADY MACDUFF

Ay, that he was.

45

SON

What is a traitor?

LADY MACDUFF

Why, one that swears and lies.

SON

And be all traitors that do so?

LADY MACDUFF Everyone that does so is a traitor, and must be
hanged.

50

SON And must they all be hanged that swear and lie?

LADY MACDUFF Every one.

34 Poor . . . lime.] One line in Theobald; two in Ff, ending *Bird*, . . . *Lime*, (F¹ *Line*.) Editors follow Theobald. thou'dst] From Ff. Cam, Furness, Chambers, Ridley, CNS *thou'ldst* Delius and others *thou'dst* 36 Why . . . for.] One line in Pope; two in Ff, ending *Mother? . . . for*: Cam and others follow Pope. Muir makes one line of *The pit-fall . . . mother?* and *Poor . . . for*. in separate line. Poor . . . for.] = Traps are not set for poor birds. 38 Yes . . . father?] One line in Rowe; two in Ff, ending *dead: . . . Father?* Editors follow Rowe. 41 buy] F¹, ^a by 42 with all] F¹ *withall* Kellner, 35, conj. *without* 42, 43] and yet, . . . thee.] Divided as in Pope. One line in Ff. Cam and others follow Pope. Capell, etc., Delius, Muir follow F. 49, 50 Everyone . . . hanged.] Prose in Pope.

SON Who must hang them?

LADY MACDUFF Why, the honest men.

SON Then the liars and swearers are fools; for there 55
are liars and swearers enow to beat the honest men and hang
up them.

LADY MACDUFF Now, God help thee, poor monkey! But how
wilt thou do for a father?

SON If he were dead, you 'ld weep for him. If you 60
would not, it were a good sign that I should quickly have a new
father.

LADY MACDUFF Poor prattler, how thou talk'st!

Enter a Messenger.

MESSENGER

Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect. 65
I doubt some danger does approach you nearly.
If you will take a homely man's advice,
Be not found here: hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty, 70
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. *Exit.*

LADY MACDUFF Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime 75
Accounted dangerous folly. Why then, alas,
Do I put up that womanly defence,
To say I have done no harm? What are these faces?

Enter Murderers.

MURDERER

Where is your husband?

LADY MACDUFF

I hope in no place so unsanctified 80

Two lines in Ff, ending *Traitor*, . . . *hang'd*. Editors prose. 58, 59 Now, . . . father? Prose in Pope. Two lines in Ff, ending *Monk*: . . . *Father*? Cam and others prose. Craig, Chambers, Lewis, Kittredge, NCE, Cunningham, Ridley follow F. 68, 69 ones. To . . . thus,] F¹ ones To . . . thus. F²⁻⁴ ones. To . . . thus, (F², ² ones:) 72 *Exit*.] Ff *Exit Messenger*. Whither] F¹, ² *Whether* 78 To . . . faces? One line in Rowe; two in Ff, ending *harm*? . . . *faces*? Cam, etc. follow Rowe. Alexander as F. *Enter Murderers*.] Placed as in Ff. Furness, Craig, Chambers, Lewis, CNS, NCE, Alexander place after *harm*? 79, 81, 82 MURDERER] Ff Mur. Capell prefixed for First Murderer: Cam, Furness, Chambers, Lewis, Ridley, NCE, Alexander follow Capell. Delius, Craig, etc. follow F.

Where such as thou mayst find him.

MURDERER

He 's a traitor.

SON

Thou liest, thou shag-haired villain!

MURDERER

What, you egg!

Stabbing him.

Young fry of treachery!

SON

He has killed me, mother.

Run away, I pray you!

Dies.

Exit Lady Macduff, crying 'Murther!'

Exeunt Murderers, following her.

SCENE III. ENGLAND. BEFORE THE PALACE OF KING EDWARD THE CONFESSOR.

Enter Malcolm and Macduff.

MALCOLM

Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

MACDUFF

Let us rather
Hold fast the mortal sword, and like good men
Bestride our downfall'n birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolour.

5

MALCOLM

What I believe, I 'll wail;

82 shag-haired] F¹. * *shagge-ear'd* F² *shag-ear'd* F⁴ *shag-eard* Cf. 2 Henry VI iii i 367, *shag-haired crafty kern*, Googe: Palingenius, p. 45, describes a Satyr as *shagheard* Cf. also Jack Fawknor's *shagg fleece hung dangling* on his head (Sir Thomas More, Addition IV, l. 67), and *shagg haire*, l. 73. Kökeritz, 308, associates the F spelling with weakening of initial h. Cam, Lewis, Ridley, Kittredge, NCE, Alexander *shag-ear'd* Delius, Furness, Craig, Muir *shag-hair'd* Chambers, CNS *shag-haired* *Stabbing him.*] Added by Rowe. Editors admit. 84 *Dies.*] Added by Capell. Editors admit. *Exit . . . her.*] From Globe. Ff *Exit crying Murther*. Editors follow Globe or adopt similar S.D. Alexander omits *Exeunt Murderers . . . her*. SCENE III.] Ff *Scena Tertia*. ENGLAND, . . . CONFESSOR.] Ff omit. Capell added A Room in Edward the Confessor's Palace. Booth called the Scene A Wood in England; Irving, A Country Lane. The location is vague. See Russell Thorndike, 254. The speech-prefixes in this Scene in F¹ are: Mal., Mac.; Macd., Mac.; Doct.; Rosse, Ro. 4 downfall'n] From Johnson. F¹⁻² *downfall* F⁴ *downfal* Editors *downfall'n* or *down-fall'n* Chambers *downfallen* birthdom.] From Johnson. F¹⁻² *Birthdome*: F⁴ *Birth-dome*: Cam, Furness, Ridley, CNS *birthdom*: Delius, Chambers, Kittredge, NCE, Alexander, Muir *birthdom*. Craig, Lewis

What know, believe; and what I can redress,
 As I shall find the time to friend, I will. 10
 What you have spoke, it may be so perchance.
 This tyrant, whose sole name blisters our tongues,
 Was once thought honest. You have loved him well:
 He hath not touched you yet. I am young; but something
 You may deserve of him through me; and wisdom 15
 To offer up a weak, poor, innocent lamb
 T' appease an angry god.

MACDUFF

I am not treacherous.

MALCOLM

But Macbeth is.

A good and virtuous nature may recoil
 In an imperial charge. But I shall crave your pardon. 20
 That which you are, my thoughts cannot transpose.
 Angels are bright still, though the brightest fell.
 Though all things foul would wear the brows of grace,
 Yet grace must still look so.

MACDUFF

I have lost my hopes.

MALCOLM

Perchance even there where I did find my doubts. 25
 Why in that rawness left you wife and child,
 Those precious motives, those strong knots of love,
 Without leavetaking? I pray you,
 Let not my jealousies be your dishonours,
 But mine own safeties. You may be rightly just, 30
 Whatever I shall think.

MACDUFF

Bleed, bleed, poor country!

Great tyranny, lay thou thy basis sure,
 For goodness dare not check thee. Wear thou thy wrongs:
 The title is affected. Fare thee well, lord.
 I would not be the villain that thou think'st 35
 For the whole space that 's in the tyrant's grasp
 And the rich East to boot.

MALCOLM

Be not offended.

birthdom; 15 *deserve*] From Warburton. F¹. ² *discerne* F³. ⁴ *discern* Cam and others *deserve* Lewis, Ridley *discern* Ridley agrees *deserve* makes sense but suspects dislocation in the passage. See next note. Upton, 314, explains *discern*, etc. as "You may see something to your advantage, by betraying me." which Muir thinks not impossible. and wisdom] From Ff. Editors follow F. Steevens, Delius, etc., suggest *wisdom is it* for completion of sense. Abbott, Kittredge, suggest [it is] *wisdom* We may understand ellipsis of *it is* or *'tis* or *is* only after *wisdom* 25 Perchance . . . doubts.] One line in Rowe; two in Ff, ending *there . . . doubts*. Editors follow Rowe. 33 dare] F¹. ² *dare* F³. ⁴ *dares* Cam and others *dare* Craig, CNS *dares* 34 affected.] F¹. ² *affear'd*. F³ *afear'd*. F⁴ *afear'd*. Rowe *afraid* Cam and others *affear'd*. or *affeer'd*!

I speak not as in absolute fear of you.
I think our country sinks beneath the yoke:
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands; but for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

MACDUFF What should he be?

MALCOLM It is myself I mean : in whom I know
All the particulars of vice so grafted
That, when they shall be opened, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

MACDUFF Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth. 55

MALCOLM I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name; but there's no bottom, none, 60
In my voluptuousness. Your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear,
That did oppose my will. Better Macbeth 65
Than such an one to reign.

MACDUFF Boundless intemperance
In nature is a tyranny: it hath been
Th' untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours. You may

Chambers, CNS *affeer'd*! 45 When . . . head,] Probably reminiscent of *Genesis* iii, 14, 15, "And the Lord God said unto the serpent, . . . I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, . . ." 58 Luxurious, avaricious,] *Luxurious* in Shakespeare means lascivious, lustful. These adjectives mark the degeneration of Macbeth. Cf. Bradley, 363. 59 smacking] From F¹. F²⁻⁴ *smoking* 63 cistern] From F³, 4. F¹.⁴ *Cesterne* 66, 67 Boundless . . . tyranny:] Meaning that excessive indulgence is by nature tyrannous; or, more probably, excessive indulgence

Convey your pleasures in a spacious plenty,
 And yet seem cold, the time you may so hoodwink.
 We have willing dames enough: there cannot be
 That vulture in you, to devour so many
 As will to greatness dedicate themselves,
 Finding it so inclined. 75

MALCOLM With this there grows
 In my most ill-composed affection such
 A stanchless avarice that, were I king,
 I should cut off the nobles for their lands,
 Desire his jewels and this other's house. 80
 And my more-having would be as a sauce
 To make me hunger more, that I should forge
 Quarrels unjust against the good and loyal,
 Destroying them for wealth.

MACDUFF This avarice
 Sticks deeper, grows with more pernicious root 85
 Than summer-seeming lust, and it hath been
 The sword of our slain kings. Yet do not fear:
 Scotland hath foisons to fill up your will
 Of your mere own. All these are portable,
 With other graces weighed. 90

MALCOLM
 But I have none: the king-becoming graces,
 As justice, verity, temp'rance, stableness,
 Bounty, perséverance, mercy, lowliness,
 Devotion, patience, courage, fortitude,
 I have no relish of them, but abound 95
 In the division of each several crime,
 Acting it many ways. Nay, had I power, I should
 Pour the sweet milk of concord into hell,
 Uproar the universal peace, confound

exerts a tyranny in man's nature. 72 cold, the . . . hoodwink.] Ff *cold*. The . . . *hoodwinke*: Warburton, Cam and others *cold*, the . . . *hoodwink*: Delius, Craig, Chambers, Lewis, Alexander *cold*, the . . . *hoodwink*. Kittredge *cold—the . . . hoodwink*. NCE *cold*; the . . . *hoodwink*. Muir *cold—the . . . hoodwink*: 77 ill-composed affection]=disposition compounded of evil. 86 summer-seeming] Theobald, etc. *summer-teeming* explained as "Passion, which lasts no longer than the *Heat of Life*, . . ." Other emendations for *-seeming* have been *seething*, *-seaming*, *-swelling*. Malone points out that Donne's *Loves Alchymie*, l. 12, has *winter-seeming*. The sense is, lust which in its heat and evanescence seems like summer. Cam and others *summer-seeming* 86, 87 and it . . . kings.] From Holinshed, 39: "auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slaine and brought to their finall end." 88 foisons] F¹. ³ *Foysons*, F². ⁴ *Poisons* Editors *foisons* 89 portable,]=bearable, endurable.

All unity on earth.

MACDUFF O Scotland, Scotland!

100

MALCOLM

If such a one be fit to govern, speak,
I am as I have spoken.

MACDUFF Fit to govern!

No, not to live. O nation miserable!

With an untitled tyrant bloody-sceptered,
When shalt thou see thy wholesome days again.

105

Since that the truest issue of thy throne
By his own interdiction stands accursed,

And does blaspheme his breed? Thy royal father
Was a most sainted king. The queen that bore thee,

Oft'ner upon her knees than on her feet,
Died every day she lived. Fare thee well!

110

These evils thou repeat'st upon thyself
Hath banished me from Scotland. O my breast,
Thy hope ends here!

MALCOLM Macduff, this noble passion,

Child of integrity, hath from my soul

115

Wiped the black scruples, reconciled my thoughts

To thy good truth and honour. Devilish Macbeth

By many of these trains hath sought to win me

Into his power; and modest wisdom plucks me

102, 103 Fit . . . miserable!] Divided as in Pope. One line in Ff. Editors follow Pope. 105, 108 again, . . . breed?] Ff *again?* . . . *breed?* Editors *again*, . . . *breed?* 107 accursed,] F¹ *accust*, F²⁻⁴ *accurst*, Dover Wilson and Muir draw attention to NED's definition in Scots law of *interdiction* meaning a restraint imposed upon a person incapable of managing his own affairs; and deduce that with this meaning *accused*, is preferable to *accursed*. Reasons in favour of *accursed* are that the final *t* of F's *accust* means an unvoiced dental, *t*, as in *accursed*, rather than the voiced *d* required for *accused*; and that *accursed* is more associable with *blaspheme*, l. 108. Cam and others *accurs'd*, or *accursed*, CNS *accused*, Muir *accus'd*, 109 sainted king.] F¹⁻³ *Sainted-King*: 111 lived.] Ff *liv'd*. Cam, Furness *lived*. Dyce, CNS *livéd*. Chambers *livéd*. Delius and others *liv'd*. Pope inserted *Oh* before *fare* and Cuninghame suggested that we either pronounce *livéd* or read *O fare*. The line is not defective, reading *liv'd*. Flatter points out that the central compensatory pause is intentional. Bp. Wordsworth, Carter, and Noble, note that *Died every day she lived*. is derived from *1 Corinthians* xv, 31. Wordsworth: SB, 98 n., remarks that Sh. in this passage seems to have confounded Margaret, wife of Malcolm, with his mother. Boswell-Stone in Holinshed, 39 n., quotes the relative passage from Holinshed on Margaret, Malcolm's wife, and supposes that Sh. transferred to Malcolm's father and mother his own and his wife's virtues. 113 Hath] Ff *Hath* Rowe, Cam, etc. *Have* CNS, NCE, Alexander, Muir *Hath* 118 trains] A train was a sham bird, usually con-

From over-credulous haste. But God above 120
 Deal between thee and me! For even now
 I put myself to thy direction, and
 Unspeak mine own detraction; here abjure
 The taints and blames I laid upon myself,
 For strangers to my nature. I am yet 125
 Unknown to woman, never was forsworn,
 Scarcely have coveted what was mine own,
 At no time broke my faith, would not betray
 The devil to his fellow, and delight
 No less in truth than life. My first false speaking 130
 Was this upon myself. What I am truly,
 Is thine and my poor country's to command;
 Whither indeed, before thy here-approach,
 Old Siward, with ten thousand warlike men,
 Already at a point, was setting forth. 135
 Now we 'll together, and the chance of goodness
 Be like our warranted quarrel! Why are you silent?

MACDUFF

Such welcome and unwelcome things at once
 'Tis hard to reconcile.

Enter a Doctor.

MALCOLM

Well, more anon. Comes the King forth, I pray you? 140

DOCTOR

Ay, sir. There are a crew of wretched souls
 That stay his cure. Their malady convinces
 The great assay of art; but at his touch,
 Such sanctity hath heaven given his hand,
 They presently amend.

MALCOLM

I thank you, doctor. 145

Exit Doctor.

structed of pigeons' wings, to which was attached food for the hawk, used to lure it down. See Madden: D, 205. 133 thy] F¹ *they* Editors *thy* here-approach] Pope added hyphen. Editors admit. 134 Siward,] Ff Seyward 135 forth.] F¹ *foorth*: F² *foorth*? F³, ⁴ *forth*? Cam and others *forth*. CNS *forth*: 136 the chance of goodness] Hanmer *our chance*, in *goodness*, Johnson conj. *the chance*, O *goodness*, Delius explains *the chance . . . quarrel!* as "may the issue correspond in goodness with our good and righteous cause." Clarendon: "May the chance of success be as certain as the justice of our quarrel." *warranted*=justified. 140 Well, . . . you?] One line in Rowe; two in Ff, ending *forth . . . you?* Cam and others follow Rowe. Muir makes 'Tis . . . anon. one line, and *Comes . . . you?* a separate line. 142 convinces] =overcomes. 145 *Exit Doctor*.] From Capell. Ff *Exit*. after *amend*. Editors follow Capell.

MACDUFF

What 's the disease he means ?

MALCOLM

'Tis called the Evil:

A most miraculous work in this good King;
 Which often, since my here-remain in England,
 I have seen him do. How he solicits heaven
 Himself best knows; but strangely-visited people, 150
 All swoln and ulcerous, pitiful to the eye,
 The mere despair of surgery, he cures,
 Hanging a golden stamp about their necks,
 Put on with holy prayers: and 'tis spoken,
 To the succeeding royalty he leaves 155
 The healing benediction. With this strange virtue
 He hath a heavenly gift of prophecy,
 And sundry blessings hang about his throne
 That speak him full of grace.

Enter Ross.

MACDUFF

See who comes here?

MALCOLM

My countryman, but yet I know him not. 160

MACDUFF

My ever gentle cousin, welcome hither.

MALCOLM

I know him now. Good God betimes remove

146 the evil:] = scrofula. The reference is a compliment to James I. Edward "the Confessor was the first who pretended to this gift: How then could it be at that time [Shakespeare's] generally spoken of that the gift was hereditary?" (Warburton.) "William Tooker . . . published a laborious Latin treatise . . . in which he enumerates a number of cures performed by that princess [Elizabeth]." (Ritson, 76, 77.) Further on this subject from Clarendon, etc., in Furness, 241-43. Furness², 290, 291. These references to the royal power to cure scrofula have been criticized as extra-dramatic. Walker: M, 163 f., recognizing their function as compliment to James, claims that they have dramatic purpose and value, shadowing forth the new potency descended upon Malcolm, conveying his power to heal the sickness of Scotland, and contrasting him with the devilish Macbeth. 148 here-remain] Pope's hyphen. Editors admit. 150 strangely-visited] Pope's hyphen. Editors admit. 153 golden stamp] A coin called an angel: see *Merchant of Venice* II vii 55-57. In Charles II's time a special medal for the 'cure' was struck, called a touch-piece, one of which, preserved in the British Museum, was hung by Queen Anne round Johnson's neck. (Clarendon.) 161 ever gentle] Pope, Delius, Furness, Craig, Chambers, Lewis, NCE, Cuninghame, Muir hyphenate. Ridley, Kittredge, CNS, Alexander omit hyphen. 162 God betimes] From Ff. Capell, Cam and others *God, betimes* Kittredge, Alexander *God betimes* A case of subjunctive-optative: the comma is not needed.

The means that makes us strangers!

ROSS

Sir, amen.

MACDUFF

Stands Scotland where it did?

ROSS

Alas, poor country!

Almost afraid to know itself! It cannot

165

Be called our mother, but our grave: where nothing,

But who knows nothing, is once seen to smile;

Where sighs and groans and shrieks that rent the air,

Are made, not marked; where violent sorrow seems

A modern ecstasy. The dead man's knell

170

Is there scarce asked for who; and good men's lives

Expire before the flowers in their caps,

Dying or ere they sicken.

MACDUFF

O, relation

Too nice, and yet too true!

MALCOLM

What 's the newest grief?

ROSS

That of an hour's age doth hiss the speaker:

175

Each minute teems a new one.

MACDUFF

How does my wife?

ROSS

Why, well.

MACDUFF

And all my children?

ROSS

Well, too.

MACDUFF

The tyrant has not battered at their peace?

ROSS

No, they were well at peace when I did leave 'em.

MACDUFF

Be not a niggard of your speech. How goes 't?

180

ROSS

When I came hither to transport the tidings

Which I have heavily borne, there ran a rumour

Of many worthy fellows that were out;

Which was to my belief witnessed the rather,

For that I saw the tyrant's power afoot.

185

Now is the time of help: your eye in Scotland

Would create soldiers, make our women fight,

163 makes] Ff *makes* Hammer, Craig, Lewis, Cuninghame *make* Cam and others *makes* 168 rent] Ff *rent* Rowe, Cam, Furness, Ridley, NCE, CNS *rend* Delius, Craig, Chambers, Lewis, Kittredge, Alexander; Muir *rent* 170 dead man's] From Johnson. F¹, ² *Deadmans* F³ *Deadmens* F⁴ *Dead-man's* Editors *dead man's* 173, 174 O, ... true!] Divided as in Theobald. One line in Ff. Editors follow Theobald. 175 That ... speaker:] News arrives so newly that any an hour old gets hissed. 180 goes 't?] F¹, ² *gos't?* F⁴ *go's't?* Rowe,

- MACDUFF And I must be from thence!
 My wife killed too?
- ROSS I have said.
- MALCOLM Be comforted.
 Let 's make us med'cines of our great revenge,
 To cure this deadly grief. 215
- MACDUFF
 He has no children. All my pretty ones?
 Did you say all? O hell-kite! All?
 What, all my pretty chickens and their dam
 At one fell swoop?
- MALCOLM
 Dispute it like a man.
- MACDUFF I shall do so; 220
 But I must also feel it as a man.
 I cannot but remember such things were
 That were most precious to me. Did heaven look on,
 And would not take their part? Sinful Macduff,
 They were all struck for thee! Naught that I am, 225
 Not for their own demerits, but for mine,
 Fell slaughter on their souls. Heaven rest them now!
- MALCOLM
 Be this the whetstone of your sword. Let grief
 Convert to anger: blunt not the heart, enrage it.
- MACDUFF
 O, I could play the woman with mine eyes, 230
 And braggart with my tongue! But, gentle heavens,
 Cut short all intermission. Front to front

Divided as in Capell. Two lines in Ff, ending *foud*. . . *too*? Editors follow Capell. 214 med'cines] Ff *Med'cines* Cam and others *medicines* Craig *medicine* Kittredge, NCE, CNS, Alexander, Muir *med'cines* 216 He . . . children.] Anonymous critic and Malone thought this concerned Malcolm, as, from 1 vii 54, Lady Macbeth had had children. Steevens put alternatives: the words meant either that, Macbeth having no children, Macduff could not take similar revenge; or, that, had Macbeth had children, he could not have been such a butcher. Commentators have been divided in supporting these two latter views, with quotations of *K. John* iii iv 91, and *3 Henry VI* v v 63, 64. In Macduff's "deadly grief" Steevens's second alternative seems intended. Muir prefers the first; Kittredge the second. Grierson thinks Malcolm is implied. Goethe held that Macduff's words contradicted 1 vii 54; but if we understand *children*. to mean infants, like Macduff's, there is no contradiction. 219 swoop?] Refers to the stoop, or swoop, of the long-winged hawk, by which it stuns or kills its prey. See Madden: D, 203. 223 heaven] Granville-Barker remarks that this should surely read *God*: "the whole scene hereabouts being enfeebled by repeated 'heavens.'" The *Act to Restrain Abuses* may have enforced the change. (Text in Chambers: ES, iv 338.) 225 struck] F¹. ¹ *strooke* F². ⁴ *strook* Editors *struck*

Bring thou this fiend of Scotland and myself.
Within my sword's length set him. If he 'scape,
Heaven forgive him too!

MALCOLM This tune goes manly. 235
Come, go we to the King. Our power is ready.
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the pow'rs above
Put on their instruments. Receive what cheer you may:
The night is long that never finds the day. *Exeunt.* 240

ACT V

SCENE I. DUNSINANE. ANTE-ROOM IN MACBETH'S CASTLE.

Enter a Doctor of Physic and a Waiting Gentlewoman.

DOCTOR I have two nights watched with you, but can
perceive no truth in your report. When was it she last walked?
GENTLEWOMAN Since his Majesty went into the field I have seen
her rise from her bed, throw her nightgown upon her, unlock
her closet, take forth paper, fold it, write upon 't, read it, after- 5
wards seal it, and again return to bed: yet all this while in a
most fast sleep.
DOCTOR A great perturbation in nature, to receive at
once the benefit of sleep and do the effects of watching! In this
slumb'ry agitation, besides her walking and other actual per- 10
formances, what, at any time, have you heard her say?

233 Scotland and myself.] *Ff* *Scotland, and my self* 235 Heaven] From
Ff. Pope, etc. *Then heauen* Cam, conj. *O God*, or *Then God* or *May*
God or *God, God*, tune] *Ff* *time* Rowe, Knight, etc., Kellner *time* Rowe,
ii, Cam and others *tune* Gifford asserted that *tune* and *time* were
synonymous in a musical acceptation, a statement which persuaded
Knight and Keightley, and which Grant White rejected. Muir thinks that *time*
may be intended; "for the time of manly music would differ from that of a
plaint or dirge." But *tune* was used proverbially to express the feeling con-
veyed in a statement. *Cf.* Tilley: C, 660, and the modern "sing to another
tune." 238 ripe for shaking.] Carter and Noble note the borrowing from
Nahum iii 12, (Geneva Version repeated in Authorized Version): "All thy
strong holds shall be like fig trees . . . if they be shaken, they shall even fall
into the mouth of the eater." 239 Put . . . instruments.] = Powers above thrust
us forward against Macbeth. ACT V SCENE I.] *Ff* *Actus Quintus. Scena Prima.*
DUNSINANE. . . CASTLE.] Added by editor after Rowe. The name is pronounced
Dunsinnan. The hill is one of the three heights of the Sidlaws, north-east of
Perth, and has traces of an ancient castle. See Russell Thorndike, 258, 262 f.;
Sugden, 160. The speech-prefixes in this Scene in *F*⁴ are: *Doct.*; *Gent.*;
Lad., *La.*, *Lady.* 238, 9 nature, . . . watching] *Ff* *Nature*, . . . *watching*.
Cam, Furness, Craig, Chambers, Lewis, Kittredge, NCE, CNS, Alexander,

GENTLEWOMAN That, sir, which I will not report after her.

DOCTOR You may to me, and 'tis most meet you should.

GENTLEWOMAN Neither to you nor anyone, having no witness to confirm my speech.

15

Enter Lady Macbeth, with a taper.

Lo you, here she comes! This is her very guise, and, upon my life, fast asleep. Observe her. Stand close.

DOCTOR How came she by that light?

GENTLEWOMAN Why, it stood by her. She has light by her continually: 'tis her command.

20

DOCTOR You see, her eyes are open.

GENTLEWOMAN Ay, but their sense are shut.

DOCTOR What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

25

LADY MACBETH Yet here 's a spot.

DOCTOR Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

30

LADY MACBETH Out, damned spot! Out, I say! One: two: why, then 'tis time to do 't. Hell is murky. Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to account? Yet who would have thought the old man to have had so much blood in him?

35

DOCTOR Do you mark that?

LADY MACBETH The Thane of Fife had a wife: where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that. You mar all with this starting.

DOCTOR Go to, go to. You have known what you should not.

40

GENTLEWOMAN She has spoke what she should not, I am sure of that. Heaven knows what she has known.

LADY MACBETH Here 's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

45

DOCTOR What a sigh is there! The heart is sorely charged.

Muir *nature*, . . . *watching!* Delius, Ridley *nature*, . . . *watching*. 16 *Lady Macbeth*,] From Rowe. Ff *Lady*, 22 *sense* are] Ff *sense* are The instance of a noun ending in a sibilant in which the plural is not indicated by an extra syllable. See Abbott, 471. Davenant, Cam and others *sense* is Lewis, NCE, CNS, Muir *sense* are S. Walker, Dyce, Delius *sense* are 26 *her* continue] From Ff. Craig *her* to continue 33, 34 *fear* who . . . *account?*] From Theobald. Ff *fear?* who . . . *accompt:* (F^a, ⁴ *account:*) Editors follow Theobald (CNS, Kittredge, Muir *accompt?*) 35 *him?*] Rowe *him?* Ff *him*. Editors *him?* 40, 41

GENTLEWOMAN I would not have such a heart in my bosom for
the dignity of the whole body.

DOCTOR Well, well, well.

GENTLEWOMAN Pray God it be, sir. 50

DOCTOR This disease is beyond my practice. Yet I have
known those which have walked in their sleep who have died
holily in their beds.

LADY MACBETH Wash your hands; put on your nightgown; look
not so pale. I tell you yet again, Banquo 's buried: he cannot 55
come out on 's grave.

DOCTOR Even so?

LADY MACBETH To bed, to bed. There 's knocking at the gate.
Come, come, come, come, give me your hand. What 's done
cannot be undone. To bed, to bed, to bed. 60

Exit Lady Macbeth.

DOCTOR

Will she go now to bed?

GENTLEWOMAN

Directly.

DOCTOR

Foul whisp'rings are abroad. Unnatural deeds
Do breed unnatural troubles. Infected minds
To their deaf pillows will discharge their secrets. 65
More needs she the divine than the physician.
God, God forgive us all! Look after her.
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night.
My mind she has mated and amazed my sight. 70
I think, but dare not speak.

GENTLEWOMAN Good night, good doctor. *Exeunt.*

SCENE II. THE COUNTRY NEAR DUNSINANE.

Drums and colours. Enter Menteith, Caithness, Angus, Lennox, Soldiers.

MENTEITH

The English pow'r is near, led on by Malcolm,

Go . . . not.] Prose in Pope. Two lines in Ff, ending *too*: . . . *not*. Editors prose.
49 well.] Ff *well*. Capell, Cam and others *well*.— Delius, Craig, Lewis, Kit-
tredge, Alexander, Muir *well*. Chambers *well*! 55 Banquo's] Hunter, ii 197,
asks if this should not be *Duncan's*, as the lady's mind seems to have been intent
almost entirely on Duncan's death. 60 *Exit Lady Macbeth*.] Ff *Exit Lady*. 68
annoyance,]=injury, 70 mated]=confounded, overcome. SCENE II.] Ff *Scena*
Secunda. THE . . . DUNSINANE.] Added by Capell. Russell Thorndike, 264, adds
A Wood in View. *Caithness*.] Ff *Cathnes*, The speech-prefixes in this Scene in

Make we our march towards Birnam.

Exeunt, marching.

SCENE III. DUNSINANE: A ROOM IN MACBETH'S CASTLE.

Enter Macbeth, Doctor, and Attendants.

MACBETH

Bring me no more reports: let them fly all.
Till Birnam Wood remove to Dunsinane
I cannot taint with fear. What 's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus: 5
'Fear not, Macbeth; no man that 's born of woman
Shall e'er have power upon thee.' Then fly, false Thanes,
And mingle with the English epicures.
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear. 10

Enter Servant.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

SERVANT

There is ten thousand—

MACBETH

Geese, villain?

SERVANT

Soldiers, Sir.

MACBETH

Go prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch? 15
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

SERVANT

The English force, so please you.

MACBETH

Take thy face hence.

Exit Servant.

Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push 20

31 Birnam.] F¹ *Birman*. SCENE III.] Ff *Scena Tertia*. DUNSINANE. . . CASTLE.] From Capell. The speech-prefixes in this Scene in F¹ are: Macb.; Ser.; Sey.; Seyt.; Doct. 2 Birnam] F¹ *Byrmane* F² *Byrnam* F³. 4 Birnam 11 loon!] E¹. 8 Loone: F² *Leon*: F⁴ *Lown*: Editors *loon*! 12 goose look?] Ff *Goose-looke* (F⁴ *-Look?*). Editors *goose look?* 13 thousand—] From Rowe. Ff *thousand*. Editors *thousand*— 17 whey-face?] Ff *Whey-face?* (= *pale-face*). Editors *whey-face?* 19 *Exit Servant.*] Added by Singer. Editors admit. 19, 20 Seyton!— . . .

Will cheer me ever, or disseat me now.
 I have lived long enough. My way of life
 Is fall'n into the sere, the yellow leaf;
 And that which should accompany old age,
 As honour, love, obedience, troops of friends, 25
 I must not look to have; but, in their stead,
 Curses, not loud but deep, mouth-honour, breath,
 Which the poor heart would fain deny, and dare not.
 Seyton!

Enter Seyton.

SEYTON

What 's your gracious pleasure?

MACBETH

What news more? 30

SEYTON

All is confirmed, my lord, which was reported.

MACBETH

I 'll fight, till from my bones my flesh be hacked.
 Give me my armour.

SEYTON

'Tis not needed yet.

MACBETH

I 'll put it on.
 Send out moe horses, skirr the country round. 35
 Hang those that talk of fear. Give me mine armour.
 How does your patient, doctor?

DOCTOR

Not so sick, my lord,
 As she is troubled with thick-coming fancies
 That keep her from her rest.

MACBETH

Cure her of that.
 Canst thou not minister to a mind diseased, 40
 Pluck from the memory a rooted sorrow,
 Raze out the written troubles of the brain,
 And with some sweet oblivious antidote

say!—] Rowe's punctuation. Ff Seyton, *I am sick at hart, When I behold: Seyton, I say*, Editors follow Rowe. 21 cheer] Bp. Percy, Collier, Grant White, Dyce *chair cheer*, however, is intended, with a pun on *chair*. See Dover Wilson, CNS, 164; Kökeritz, 98, 179: *chair* and *cheer* are still homonyms dialectically. Cam and others *cheer* disseat] From Steevens (Jennens and Capell conj.). F¹ *dis-eate* F²⁻⁴ *disease* Daniel conj. *defeat* Cam and others *disseat* Furness *dis-ease* Chambers, Lewis *disease* *disseat* preserves the pun with *cheer-chair*. 22, 23 My . . . leaf,] For the same idea see Sonnet LXXIII, ll. 1-3 and *Richard II* m iv 48, 49. (Evans: SL, 136.) 29 Seyton] CNS (throughout) Seton 35 moe] F¹. ² *moe* F²⁻⁴ *more* Cam and others *moe* Furness, Craig *more* 36 talk of] From F¹. F²⁻⁴ *stand in* Editors *talk of* 39 Cure her] From F²⁻⁴. F⁴, Ridley *Cure* Clarendon conj. *Make cure* Editors *Cure her* 43 sweet oblivious antidote] Upton, 56, identifies with Nepenthe. Clarendon and Muir quote Horace, *Odes* ii vii 21, *Oblivioso levia Massico ciboria exple, oblivious=*

**Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?**

DOCTOR	Therein the patient	45
Must minister to himself.		

MACBETH

Throw physic to the dogs, I'll none of it.
 Come, put mine armour on. Give me my staff.
 Seyton, send out. Doctor, the thanes fly from me.
 Come, sir, dispatch. If thou couldst, doctor, cast 50
 The water of my land, find her disease
 And purge it to a sound and pristine health,
 I would applaud thee to the very echo
 That should applaud again. Pull 't off, I say.
 What rhubarb, senna, or what purgative drug, 55
 Would scour these English hence? Hear'st thou of them?

DOCTOR

**Ay, my good lord; your royal preparation
Makes us hear something.**

MACBETH

CBETH Bring it after me.
I will not be afraid of death and bane
Till Birnam Forest come to Dunsinane. 60

causing oblivion. 44 stuffed] F¹ *stuff* F²⁻⁴ *stuf* See next note. *stuff*] There has been long-standing critical misgiving over *stuffed* . . . *stuff* and many proposals have been made to emend both words. Suggestions for *stuff*^d have been *full*, *foul*, *clogg*^d, *fraught*; and for *stuff* we have *grief*, *load*, *matter*, *slough*, *freight*. Malone and others have urged that Shakespeare was fond of such repetitions as *stuff*^d . . . *stuff* and have quoted numerous examples; but Dover Wilson comments that in this case the repetition lacks the point and charm to be found in others; and for *stuff*^d he suggests *charged* or *pressed* (=oppressed). Kellner, 157, describes *stuff* as an 'intruder.' Editors follow F. 52 pristine] F¹ *pristiue* 54, 58 Pull^t off, I say. . . . Bring it after me.] Addressed to Seyton and referring to Macbeth's armour. 55 *senna*,] F¹ *Cyme*, F²⁻³ *Cany*, F⁴ *Senna*, As Hudson remarks (ii 198), F²'s spelling represents a pronunciation of the name of the drug called *senna*; and, in fact, Wright: DD, v 318, records *seeny*, *seaney*, etc. as midland dialect forms; and *senna* has been the usual reading since Rowe. Keightley, however, conjectured *cymè*; and Muir, 155, reviewing the literature on the subject, especially J. D. Rea in MLN, vol. xxx, quotes Holland's *Pliny*, tome 2, Bk. xix, ch. viii, p. 26: "now are these Cymæ nothing else but the yong delicat tops or daintier tendrils of the maine stem" [of Colewort]; and it appears from p. 48 that Colewort was good for purging. Muir accordingly reads *cyme* We take F²'s *cyme* to represent *cynie*, equivalent to *seeny*, corresponding to Minshew's *senie* (1625), "purging phlegmaticke, cholericke and also melancholick humors." Cam and others *senna*, Muir *cyme* 60 Birnam] F² *Birname* Dunsinane.] Stevens, Delius, Furness, Cunningham, Muir add Exit. Cam and others omit. Kittredge, Alexander, after Dyce, Exeunt all but the Doctor. CNS he goes; Seton follows with armourer

DOCTOR (*aside*)

Were I from Dunsinane away and clear,
Profit again should hardly draw me here.

Exeunt.

SCENE IV. COUNTRY NEAR BIRNAM WOOD.

Drum and colours. Enter Malcolm, Siward, Macduff, Siward's Son, Menteith, Caithness, Angus, Lennox, Ross, and Soldiers, marching.

MALCOLM

Cousins, I hope the days are near at hand
That chambers will be safe.

MENTEITH

We doubt it nothing.

SIWARD

What wood is this before us?

MENTEITH

The Wood of Birnam.

MALCOLM

Let every soldier hew him down a bough,
And bear 't before him. Thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.

5

SOLDIERS

It shall be done.

SIWARD

We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

MALCOLM

'Tis his main hope.

10

For where there is advantage to be given,

61 (*aside*)] Added by Hanmer. Cam and others admit. Furness, CNS, Kittredge, Alexander omit. 61, 62 Were . . . here.] Suspected of being an appeal to the audience for a laugh, and perhaps the extemporization of an actor, in Parrott: SC, 313. Double rhyming couplets at the end of a scene have caused suspicion of interpolation in other cases. 62 *Exeunt.*] From Ff. Cam, etc. *Exeunt.* Steevens, Furness, Kittredge, Alexander Exit. SCENE IV.] Ff *Scena Quarta.* The Scene, writes Russell Thorndike, p. 266, was put in out of Shakespeare's knowledge for the actor's need of breathing space, but is often cut. COUNTRY . . . WOOD.] Added by Globe. *Drum . . . marching.*] As in Ff with addition by Dyce of *Lennox, Ross*, Editors follow Dyce. The speech-prefixes in this Scene in F¹ are: *Malc.*; *Ment.*; *Syew.*, *Syw.*, *Sey.*; *Sold.*; *Macd.* 3. *Birnam.*] F¹ *Birname* 11 *advantage to be given.*] From Ff. Johnson conj. a '*vantage to be gone* (or *advantage*) Retaining *advantage to be* emendations of *given* have been: *Capell gone*; *Steevens got*; *Keightley taken*; while Clarendon conj. *advantage given to flee*, or *advantage to 'em given*, Kittredge explains *advantage to be given* as "whenever circumstances are such that an opportunity can be afforded them,"—to *give advantage* meaning "to offer or afford an opportunity." *given* may, of course, have been caught by the compositor from the

Both more and less have given him the revolt,
And none serve with him but constrained things
Whose hearts are absent too.

MACDUFF Let our just censures
Attend the true event, and put we on
Industrious soldiership.

15

SIWARD The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:
Towards which advance the war.

20

Exeunt, marching.

SCENE V. DUNSINANE. WITHIN MACBETH'S CASTLE.

Enter Macbeth, Seyton, and Soldiers, with drum and colours.

MACBETH

Hang out our banners on the outward walls.
The cry is still 'They come!' Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

5

A cry within of women.

What is that noise?

SEYTON

It is the cry of women, my good lord.

Exit.

MACBETH

I have almost forgot the taste of fears.
The time has been, my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't. I have supped full with horrors:

10

next line. Cam and others follow F. CNS, Muir *advantage to be gone*,
12 *more and less* = persons of all ranks. (NED.) 14, 15 *Let . . . Attend*
From F¹. F^{2,4} *Let our best Censures Before* Editors follow F¹. SCENE V.]
Ff *Scena Quinta. DUNSINANE. . . . CASTLE.*] Added by editor after Malone.
The speech-prefixes in this Scene in F¹ are: Macb.; Sey.; Mes. 2 'They
come!'] Ff *they come:* 8 *Exit.*] Added by Dyce. Editors admit.

15 *Enter Seyton.*] Added by Dyce (Re-enter) Editors admit (CNS Seton).
 17, 18 *She . . . word.*] Johnson first suggested *world* for *word*, and later he
 interpreted *word* as "intelligence." In our view the line *She . . . hereafter:* is
 heavily charged with meaning and evokes a world of ideas. It expresses the
 bitterness of the futility of all that has gone before, victories, witches, murders,
 kingdom, that should have produced a state of life when there would
 eventually have been time for news of the Queen's death, but which have
 led to her premature end and the present disasters; and the line leads on to
 words expressing the consequential futility of all things. This is not the
 usual interpretation: more general is such a view as Croce's, p. 228, that
 Macbeth receives the news with desolate coldness; and Granville-Barker's
 who writes "She has been his very 'outward soul': she is dead and he can
 feel nothing." (Sh. Companion, 81.) 21 recorded time;]=time subject to
 record. 22 fools] Hunter, ii 199, conj. *foules* (=crowds) unnecessarily.
 23 dusty] From F¹. F²⁻⁴ *study* 32 do 't.] From Ff. Steevens, Cam and others

**I looked toward Birnam, and anon, methought,
The wood began to move.**

MACBETH Liar and slave!

35

MESSANGER

**Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming:
I say, a moving grove.**

MACBETH If thou speak'st false,

Upon the next tree shalt thou hang alive,
Till famine cling thee. If thy speech be sooth,
I care not if thou dost for me as much.

I pull in resolution, and begin
To doubt th' equivocation of the fiend
That lies like truth. 'Fear not, till Birnam Wood
Do come to Dunsinane:' and now a wood

Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish th' estate o' th' world were now undone.

Ring the alarum-bell! Blow, wind! come, wrack!
At least we 'll die with harness on our back. *Exeunt.*

SCENE VI. DUNSINANE. BEFORE MACBETH'S CASTLE.

Drum and colours. Enter Malcolm, Siward, Macduff, and their Army, with boughs.

MALCOLM

Now near enough: your leavy screens throw down,
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right noble son,

do it. Kittredge, CNS, Alexander, Muir do 't. 34 toward] From Ff. Cam and others toward Craig towards 34, 44 Birnam] F¹ Byrname 39 shalt] F¹ shall F²⁻⁴ shalt Cam and others shalt NCE shall 40 cling]=shrivel (O.E. *clingan*). Still used in N. Country dialect: see Wright: DD, *cling* 4. 42 pull in] Johnson conj., CNS *pull* in Cam and others *pull* in Kittredge supports *pull* in by quotations from Dekker and Fletcher. Stevens relates the imagery to checking a horse by the reins; Delius to hauling in a standard. Clarendon, CNS remark that in in *pull* in disturbs the metre. 49 'gin] Ff 'ginne or 'gin Cam and others 'gin Kittredge, NCE, Alexander *gin* SCENE VI.] Ff Scena Sexta. DUNSINANE. . . . CASTLE.] Added by editor after ROWE. The speech-prefixes in this Scene in F¹ are: Mal.; Sey.; Macd. 1 Now . . . down,] One line in Rowe; two in Ff, ending enough: . . . downe, 2 uncle,] Duncan married either the daughter or sister of Siward (according to Holinshed, 25, the daughter); and Malcolm was either Siward's nephew or grandson. Shakespeare made him the nephew. See v ii 2, and Thomson: SC, 90, 196, 272. 3 right noble] Hyphenated by Theobald, Furness, Delius, Craig, Chambers,

Lead our first battle. Worthy Macduff and we
 Shall take upon 's what else remains to do,
 According to our order. 5

SIWARD Fare you well.
 Do we but find the tyrant's power to-night,
 Let us be beaten, if we cannot fight.

MACDUFF Make all our trumpets speak: give them all breath,
 Those clamorous harbingers of blood and death. 10

Exeunt. Alarums continued.

SCENE VII. DUNSLINANE. ANOTHER PART OF THE FIELD.

Enter Macbeth.

MACBETH
 They have tied me to a stake: I cannot fly,
 But bear-like I must fight the course. What 's he
 That was not born of woman? Such a one
 Am I to fear, or none.

Enter young Siward.

YOUNG SIWARD
 What is thy name?

MACBETH Thou 'lt be afraid to hear it. 5

YOUNG SIWARD
 No; though thou call'st thyself a hotter name
 Than any is in hell.

MACBETH My name 's Macbeth.

YOUNG SIWARD
 The devil himself could not pronounce a title
 More hateful to mine ear.

MACBETH No, nor more fearful.

YOUNG SIWARD
 Thou liest, abhorred tyrant. With my sword 10

Lewis. Cam and others omit hyphen. 10 *Exeunt. . . . continued.*] From Ff. Capell, Cam, Furness, Craig, Chambers, Alexander *Exeunt*. Delius, Lewis, Ridley, Kittredge, NCE, Muir follow F. CNS They go forward, their trumpets sounding. SCENE VII.] Ff *Scena Septima*. DUNSLINANE. . . . FIELD.] Added by editor after Capell. *Enter Macbeth.*] From Ff. Capell added *Alarums*, as of a Battle join'd. Skirmishings. Cam, Furness, Craig, Chambers, Ridley add *Alarums* to *Enter Macbeth*. Delius and others *Enter Macbeth*. The speech-prefixes in this Scene in F¹ are: Mach.; Y. Sey.; Macd.; Sey.; Malc. 2 course.] —one of a succession of attacks in bear-baiting (Onions). 4 *Siward.*] Ff

I 'll prove the lie thou speak'st.

Fight, and young Siward slain.

MACBETH

Thou wast born of woman.

But swords I smile at, weapons laugh to scorn,
Brandished by man that 's of a woman born.

Exit.

Alarums. Enter Macduff.

MACDUFF

That way the noise is. Tyrant, show thy face!
If thou beest slain and with no stroke of mine, 15
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves. Either thou, Macbeth,
Or else my sword, with an unbattered edge,
I sheathe again undeeded. There thou shouldst be: 20
By this great clatter, one of greatest note
Seems bruted. Let me find him, Fortune!
And more I beg not.

Exit. Alarums.

Enter Malcolm and Siward.

SIWARD

This way, my lord. The castle 's gently rendered.
The tyrant's people on both sides do fight; 25
The noble Thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

MALCOLM

We have met with foes

That strike beside us.

SIWARD

Enter, sir, the castle.

Exeunt. Alarum.

Seyward. 11 *young Siward slain.*] Lawrence: NE, 75, 76, remarks that Macduff, Macbeth and Siward arrive in this Scene and see nothing of the dead body. Chambers: WS, i 472, supposes that some manipulation of the text here may be the cause of the difficulty: there is no opportunity, he writes, for the removal of the body. Dover Wilson gives the explanation in CNS, 169, by reference to v ix 10, indicating that the young Siward had been "brought off the field." This could have been done by soldiers during the Alarums at v vii 13, after Macbeth's exit and before Macduff's entry. A S.D. to that effect could be printed at that point. 12 But] Kellner, 44, thinks *But* out of place and suggests *And* *But* here has the force of 'In any case,' 18 staves.]—shafts, of weapons. thou.] Malone suspected a lost line; but Seymour's explanation seems acceptable: Macduff speaks impetuously. His sword is to be sheathed in Macbeth (thou) or in its scabbard. 23 *Siward.*] Ff Seyward.

SCENE VIII. DUNSINANE. ANOTHER PART OF THE FIELD.

Enter Macbeth.

MACBETH

Why should I play the Roman fool, and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Enter Macduff.

MACDUFF

Turn, hell-hound, turn!

MACBETH

Of all men else I have avoided thee.
But get thee back: my soul is too much charged
With blood of thine already. 5

MACDUFF

I have no words.
My voice is in my sword, thou bloodier villain
Than terms can give thee out!

They fight.

MACBETH

Thou lovest labour.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed. 10
Let fall thy blade on vulnerable crests:
I bear a charmed life, which must not yield
To one of woman born.

MACDUFF

Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped. 15

MACBETH

Accurséd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,

SCENE VIII.] Added by Dyce. Delius, Craig, Lewis, Cunningham continue Scene VII. DUNSINANE. . . . FIELD.] Added by editor after Globe. The speech-prefixes in this Scene in F¹ are: Macb.; Macd. 1 Roman fool,] As Cato (*cf. J. Cæsar* v i 101), Brutus (*ibid.* v v 50), Antony (*Antony and Cleopatra* iv xiv 102). Further, see H. Daffner, *Der Selbstmord bei Shakespeare* in *Sh. Jb.*, Band 64, p. 90 f. 5, 6 my . . . already.] Muir suggests that this is not remorse, but rationalization of fear. 8 *They fight.*] Added by Malone. 9 intrenchant]=incapable of being cut. 13 Despair thy charm,] Either 'Let thy charm despair,' which Kittredge prefers, or the imperative 'Despair [of] thy charm,' Charm is the magic power purporting to protect Macbeth.

That palter with us in a double sense,
That keep the word of promise to our ear,
And break it to our hope. I 'll not fight with thee. 20

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' th' time.
We 'll have thee, as our rarer monsters are, 25
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH

I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam Wood be come to Dunsinane, 30
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries 'Hold, enough!'

Exeunt, fighting. Alarums. Enter fighting, and Macbeth slain.

SCENE IX. DUNSINANE. WITHIN THE CASTLE.

*Retreat and Flourish. Enter, with drum and colours, Malcolm, Siward,
Ross, Thanos, and Soldiers.*

MALCOLM

I would the friends we miss were safe arrived.

SIWARD

Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.

MALCOLM

Macduff is missing, and your noble son.

ROSS

Your son, my lord, has paid a soldier's debt. 5

30 Birnam] F¹ *Byrname* 32, 33 Before . . . shield.] Suspected by Clarendon as an interpolation. 34 'Hold, enough!'] Ff *hold, enough. Exeunt. . . slain.*] From Ff. Cam and others omit Enter . . . slain. Delius, Craig omit Alarums. . . slain. Chambers *Exeunt fighting. Alarums.* Lewis, Ridley, Muir follow F. CNS they fight to and fro beneath the castle wall, and at length 'Macbeth' is 'slain' SCENE IX.] Ff omit. Pope began a new Scene here. Kittredge: SP, 961, writes "Here a new scene might well be marked." Dover Wilson supposes that in the original performance the duel between Macbeth and Macduff began on the main stage and ended on the inner stage, before which, the traverse could be drawn when Macbeth fell. (CNS, 171.) He and Muir here begin Scene IX. Cam, etc. continue Scene viii. Delius, Craig, Lewis continue vii. DUNSINANE. . . . CASTLE.] Added by editor after CNS. The speech-prefixes in this Scene in F¹ are: Mal.; Sey.; Rosse; Macd.; All. *Siward.*] Ff *Seyward,*

He only lived but till he was a man;
 The which no sooner had his prowess confirmed
 In the unshrinking station where he fought,
 But like a man he died.

SIWARD Then he is dead?

ROSS

Ay, and brought off the field: your cause of sorrow 10
 Must not be measured by his worth, for then
 It hath no end.

SIWARD Had he his hurts before?

ROSS

Ay, on the front.

SIWARD Why then, God's soldier be he!

Had I as many sons as I have hairs,
 I would not wish them to a fairer death: 15
 And so his knell is knolled.

MALCOLM He's worth more sorrow,

And that I'll spend for him.

SIWARD He's worth no more.

They say he parted well and paid his score:
 And so God be with him! Here comes newer comfort.

Enter Macduff, with Macbeth's head.

MACDUFF

Hail, King! for so thou art. Behold, where stands 20
 Th' usurper's curséd head. The time is free.
 I see thee compassed with thy kingdom's pearl,
 That speak my salutation in their minds;
 Whose voices I desire aloud with mine,—
 Hail, King of Scotland!

ALL Hail, King of Scotland! *Flourish.* 25

MALCOLM

We shall not spend a large expense of time
 Before we reckon with your several loves,
 And make us even with you. My Thanes and kinsmen,
 Henceforth be Earls, the first that ever Scotland
 In such an honour named. What's more to do, 30
 Which would be planted newly with the time,—
 As calling home our exiled friends abroad
 That fled the snares of watchful tyranny,

13-16 Why . . . knolled.] Johnson, 176, supposed that Sh. had taken this from Henry of Huntingdon's account quoted by Camden in his *Remaines* (1614 edn. p. 254; 1657 edn. p. 242). Actually Sh. follows a passage in Holinshed, p. 44. 20 Hail, . . . stands] One line in Rowe; two in Ff, ending *art.* . . . stands Editors follow Rowe. 22 pearl,]=gems of the race, *élite*

Producing forth the cruel ministers
Of this dead butcher and his fiendlike Queen, 35
Who, as 'tis thought, by self and violent hands
Took off her life: this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time and place.
So thanks to all at once and to each one, 40
Whom we invite to see us crowned at Scone.

Flourish. Exeunt omnes.

35-37 Of . . . life:] Mrs. Stopes puts in a plea for Macbeth and his wife, maintains that Shakespeare had awakened pity for the lady and restored somewhat of sympathy for Macbeth, and that he could never have written these lines which she regards as an interpolation (Stopes: SI, 125.)

APPENDIX I

EXTRACTS from the WITCH Scenes

in MIDDLETON's Play, THE WITCH

FIRESTONE . . . Hark, hark, mother,
they are above the steeple already, flying over your head with a
noise of musicians.

HECATE They are they indeed. Help, help me: I'm too late else.

Song (in the air)

Come away, come away:
Hecate, Hecate, come away!

HECATE I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.

Where's Stadlin? 10

VOICE (in the air) Here!

HECATE Where's Puckle?

VOICE (in the air) Here!

And Hoppo too, and Hellwain too:
We lack but you, we lack but you. 15
Come away, make up the count.

HECATE I will but 'noint, and then I mount.

A Spirit like a Cat descends.

VOICE (above) There's one comes down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long 20
I muse, I muse,

Since the air's so sweet and good.

HECATE O, art thou come?

What news, what news?

APPENDIX I] Text modernized by editor. EXTRACTS] Our first quotation comprises ll. 1327-1375, and our second ll. 1961-1965, 1986-2024, in the Malone Society's edition of the play, ed. by W. W. Greg and F. P. Wilson, 1950. (Denoted by *O* in footnotes.) 1 **FIRESTONE**] The Clown and Hecate's son. 2 they] Witches. 4 **HECATE**] Sp.-prefixes in *O*. Hec., Hecc. The name is spelt *Heccat*, and she is described in the MS. (*O*) as *y^e cheif Witch*. 4 (*in the air*)] *O* has *in y^e aire* to the right of ll. 5, 6, 10, etc. Stadlin, Puckle, Hoppo, Hellwain] Names of witches. 11 **VOICE (in the air)**] *O* has *in y^e aire*. 12 **HECATE**] Added by editor. 13 **VOICE**] Added by editor. *in ye aire* to the right of ll. 14-16 in *O*. 18 **VOICE**] Added by editor; *above* to right of ll. 18-20 in *O*.

- VOICE (*above*) All goes still to our delight: 25
 Either come, or else
 Refuse, refuse.
- HECATE Now I am furnished for the flight.
- FIRESTONE Hark, hark, the cat sings a brave treble in her own language. 30
- HECATE (*going up*) Now I go, now I fly,
 Malkin, my sweet spirit and I.
 O, what a dainty pleasure 'tis
 To ride in the air
 When the Moon shines fair, 35
 And sing and dance and toy and kiss!
 Over woods, high rocks and mountains,
 Over seas, our mistress' fountains,
 Over steep tow'rs and turrets,
 We fly by night, 'mongst troops of spirits. 40
 No ring of bells to our ears sounds,
 No howls of wolves, no yelp of hounds;
 No, not the noise of water's breach,
 Or cannon's throat our height can reach.
- VOICES (*above*) No ring of bells, &c. 45
- FIRESTONE Well, mother, I thank your kindness. You must be
 gambolling i' th' air, and leave me to walk here like a fool and a
 mortal. *Exit.*
- Finis Actus Tercij.*
- HECATE ... Can you doubt me then, daughter?
 That can make mountains tremble, miles of wood walk,
 Whole earth's foundation bellow, and the spirits
 Of the entombed to burst out from their marbles,
 Nay, draw yond Moon to my involved designs? ... 5
- HECATE Give me some *lizard's* brain. Quickly, Firestone!
 Where's Grannam Stadlin and all the rest o'th' sisters?
- FIRESTONE All at hand, forsooth.
- HECATE Give me *Marmaritin*, some *bear-breech*. When!
- FIRESTONE Here's *bear-breech* and *lizard's* brain, forsooth. 10
- HECATE Into the vessel!
 And fetch me three ounces of the red-haired girl
 I killed last midnight.

25 VOICE (*above*)] Added by editor. 38] F. P. Wilson in Malone Socy. edn. notes that *O's our Mistris* is apparently corrupt. 1673 text of *Macbeth* reads *Over misty Hills and Fountains* and Davenant's text of 1674 reads *Over Hills, and misty Fountains* 39 steep] 1673 and 1674 texts *Steeple* 45 VOICES (*above*)] *O above*. 1 daughter?] The Duchess who has desired Hecate to procure the death of Almachildes.

FIRESTONE Whereabouts, sweet mother?
 HECATE Hip, hip, or flank. Where is the *Acopus*?
 FIRESTONE You shall have *Acopus*, forsooth. 15
 HECATE Stir! Stir about whilst I begin the charm.

A Charm Song, about a Vessel.

Black spirits and white, red spirits and grey,
 Mingle, mingle, mingle, you that mingle may.
 Titty, Tiffin, keep it stiff in;
 Firedrake, Puckey, make it lucky;
 Liand, Robin, you must bob in:
 Round, around, around, about, about!
 All ill come running in, all good keep out.
 FIRST WITCH Here's the blood of a bat.
 HECATE Put in that! O, put in that! 25
 SECOND WITCH Here's libbard's bane.
 HECATE Put in again.
 FIRST WITCH The juice of toad, the oil of adder.
 SECOND WITCH Those will make the younker madder.
 HECATE Put in: there's all, and rid the stench. 30
 FIRESTONE Nay, here's three ounces of the red-haired wench.
 ALL Round, around, around, &c.
 HECATE So! So, enough: into the vessel with it!
 There 't hath the true perfection. I am so light.
 At any mischief: there's no villainy 35
 But is a tune, methinks.
 FIRESTONE A tune! 'Tis to the tune of damnation, then, I warrant
 you. And that song hath a villainous burthen.
 HECATE Come, my sweet sisters: let the air strike our tune
 Whilst we show reverence to yond peeping moon. 40

Here they dance the Witches dance and exeunt.

14 *Acopus*?] In Holland's Pliny, vol. ii, Bk. xxvii, ch. iv, p. 273 *Acopos* is a herb with weird medical properties; in Bk. xxxvii, ch. x, p. 624, *Acopls* is a pumice-like stone used by magicians. See also Furness, 404. 16-32 *A Charm . . . &c.*] Italics in *O*. 17 Black spirits] See *Macbeth* iv i 43. Stanza of four lines, *Black . . . may*, inserted in *Macbeth* by Rowe, Malone, Steevens, etc. 21 Liand,] Note in Malone Socy's edn.: "read Liard" as previously in text and R. Scot. 27 again.] Davenant *a graine* 32 ALL Round,] *O* all Round:

APPENDIX II

Dr. Simon Forman's account of the performance of *Macbeth* at the Globe Theatre on 20 April, 1611, recorded in his manuscript, *The Booke of Plaies and Notes there of Performans for Common Pollicie*, contained in Bodleian MS. Ashmolean 208, folio 207, recto and verso; the text modernized by the editor.

In *Macbeth* at the Globe, 1610 [1611], the 20 of April 5 [Saturday] there was to be observed, first, how *Macbeth* and *Banquo*, two noblemen of Scotland, riding through a wood, there stood before them three women fairies or nymphs, and saluted *Macbeth*, saying three times unto him "Hail, *Macbeth*, king of Cawdor, for 5 thou shalt be a king, but shalt beget no kings, &c."

Then said *Banquo*, "What, all to *Macbeth* and nothing to me?"

"Yes," said the nymphs, "Hail to thee, *Banquo*: thou shalt beget kings, yet be no king."

And so they departed and came to the Court of Scotland, to 10 *Duncan*, king of Scots; and it was in the days of *Edward the Confessor*. And *Duncan* bade them both kindly welcome, and made *Macbeth* forthwith Prince of Northumberland; and sent him home to his own Castle, and appointed *Macbeth* to provide for him, for he would sup with him the next day at night, and did so. 15

And *Macbeth* contrived to kill *Duncan*, and through the persuasion of his wife did that night murder the king in his own Castle, being his guest. And there were many prodigies seen that night and the day before.

And when *Macbeth* had murdered the king, the blood on his 20 hands could not be washed off by any means, nor from his wife's hands which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted.

The murder being known, *Duncan's* two sons fled, the one to 25 England, the [other to] Wales, to save themselves. They being fled, they were supposed guilty of the murder of their father, which was nothing so.

1 *Macbeth*] Spellings in the MS. are, *Mackbeth*, *mackebeth*, *Mack Beth*, *Mackbet*, and genitive *Mackbetes*. 1610] Liddell showed that Saturday fell on 20 April in 1611, not 1610. 2 *Banquo*.] MS. spellings are: *Bancko*, *Banko*, *Banco*. 5 *Cawdor*.] MS. *Codon*. 11 *Duncan*] MS. spellings are *Dunkin*, genitive *Dunkins*. 13 Prince of Northumberland:] Forman is confused: Malcolm was created Prince of Cumberland (i iv 39); and Macduff proceeded to England "To wake Northumberland and warlike Siward" (iii vi 31). 18 prodigies] See ii iv in the play; Holinshed, 31 f. Forman was an astrologer and would note this. 25 Wales.] Both in the play, ii iii 137, and Holinshed, 31.

Then was Macbeth crowned king; and then he, for fear of Banquo, his old companion, that he should beget kings but be no king himself, he contrived the death of Banquo, and caused him to be murdered on the way as he rode. 30

The next night, being at supper with his noblemen whom he had bid to a feast, to the which also Banquo should have come, he began to speak of noble Banquo and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came and sate down in his chair behind him. 35 And he turning about to sit down again, saw the ghost of Banquo, which fronted him so that he fell into a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth. 40

Then Macduff fled to England to the king's son. And so they raised an army and came into Scotland; and at Dunsinane overthrew Macbeth. In the meantime while Macduff was in England, Macbeth slew Macduff's wife and children; and after in the battle Macduff slew Macbeth. 45

Observe also how Macbeth's queen did rise in the night in her sleep and walk and talked and confessed all; and the Doctor noted her words.

Donalbain went to Ireland. 36 behind him.] Indicating how the incident was played. Cf. also m iv 82. 38 fronted] = confronted, disquieted, perturbed. 41 Macduff] MS. spellings are: *Mack Dove*, *Macdouee*, *Macdoue*, genitive *Macdoues*. king's son.] i.e., Malcolm, son of Duncan. 42 Dunsinane] MS. *Dunston Anyse* 46 Observe] Forman was a doctor and evidently interested in the patient and the physician.

ANTONY AND CLEOPATRA

ON 20 May, 1608, when *Pericles* was entered in the *Stationers' Registers*, "under thandes of Sir George Buck knight and Master Warden Seton," a following entry was: Edward Blount. Entred for his copie by the like Authoritie. A booke Called Anthony. and Cleopatra. vj^d.¹ The entry is understood to have been framed to have prevented unauthorized publication.² So far as is known no Quarto publication ensued. The play was also included in the global entry in the Registers on 8 November, 1623, covering the First Folio.³ Rhodes described the F text as based on the prompt-book; Pollard, Chambers, Dover Wilson and Greg, persuaded by the text's characteristics, including Shakespearian spellings and misprints, feel that the author's MS. provided the copy.⁴ Of F one copy of p. 352 (sig. x6v) is preserved in the Folger Library, Washington, showing the text as set up, with the proof-reader's corrections in ink upon it. These corrections are recorded in our footnotes.⁵ Miss Alice Walker states that, of the two compositors, A and B, engaged in setting up the Folio, B was exclusively employed on *Antony*, B being a man possessed of "a hazardous hand with stops."⁶ The play has been called (though many would disagree) the greatest of the tragedies,⁷ and the longest of the plays in length;⁸ but whatever the duration of performances, *Hamlet* is textually longer: in Chambers' Tables *Hamlet* has 3,929 lines and *Antony* 3,059, while the vastly greater proportion of prose in *Hamlet*, 1,211 lines, as against 287 in *Antony* renders *Hamlet* much longer in words.⁹ The speeches are unusually short; the Scenes are short, and the 9 soliloquies of 92 lines are short. F has only the usual printer's heading *Actus Primus. Scæna Prima.*, and is not divided into Acts and Scenes. It consists of 42 episodes, usually divided by editors into 5 Acts and 42 Scenes, about which there has been much misgiving. Granville-Barker is strong in denunciation of Act and Scene divisions, and Tucker Brooke writes that the Scenes make the play at times nearly as unreadable as it is, on this basis, unactable¹⁰ (though Scenes, of course, correspond to episodes). The design of the play for production on the contemporary stage with free use, as required, of Front or Outer Stage, Rear Stage, Study or Chamber, and

¹Arber, iii 378; Chambers: WS, i 476; Lewis, ii 576, 577. ²Pollard: FQ, 78; Pollard: SF, 51; Adams, 534; Dover Wilson in CNS, vii; Lee, 409. ³Arber, iv, 107; Chambers: WS, i 138; Lewis, ii 573. ⁴Rhodes: FF, 107; Chambers: WS, i 477; Pollard in Sh. Comp., 279; CNS, viii; Greg: EP, 148. ⁵See Willoughby: FF, frontispiece for facsimile, and pp. 62-64; Simpson: PR, 82, 83; Sh. Survey 1, p. 59. The corrections affect m i 27, 37; m ii 30, 32, 34, 37, 41, 49, 52, 57, 63; m iii 4, 13. ⁶Walker: TP, 11, 132, 133, 157. ⁷O'Connor: RS, 129; Sh. Survey 3, 134; Thomson: Cl, 218. ⁸Spencer, 309, 342. ⁹Chambers: WS, ii 398. ¹⁰Sh. Comp., 62; GB 2, 127 f.; Brooke: ES, 105.

Balcony,¹ in speedy succession, is a masterpiece.² Stauffer praises the play's firm governing structure.³ The short successive Scenes are thrown into sharp and decisive contrast in subject-matter and significance with their immediate predecessors and mutually intensify their import. The resultant high speed of the play has been the subject of frequent comment.⁴ The modern producer's task is to attain the same swift succession, flow, and simplicity by judicious grouping and use of such drop-cloths and effects as the theatre now affords; and this includes the vexed problem of the Monument.⁵ No apology is really needed for the modern editorial division into Scenes and indication of localities. These need not worry reader or producer and are useful for reference. The vast dimensions associated with the play depend on the imagery and the action at immensely distant places; and reader and spectator are assisted in appreciation of this by knowing where they are.⁶ For the play does, of course, jump constantly from one part of the ancient world to the other; with the result that the play's unity has been questioned;⁷ and the construction has been likened to that of a chronicle historical play.⁸ Johnson commended the play's interest and variety but considered that events in it are produced without any art of connexion or care of disposition; and yet he thought that "the power of delighting is derived principally from the frequent changes of scene."⁹ The play has been defended against these adverse judgements by Granville-Barker, and after him, Bethell; while Danby considers it a technical tour de force enjoyed for its own sake; Hudson calls it conspicuous for dramatic organization; and Muir remarks on the wonderful constructive power which it displays.¹⁰ The play is built, says Granville-Barker, on opposition of Roman and Egyptian, and this opposition braces the whole body of the play. Stauffer denies the suggestion of chronicle construction and describes the play as developed, like a musical composition, by opposed movements and repetitions.¹¹

Coleridge saw in the play great power in the vigour of maturity, and said that the motto for its style was *Feliciter audax*.¹² In the words of

¹On the Stage, see Adams: GP; De Banke, 27, 35, 39, 40, 50, 55; and Hodges.

²While Campbell: TD, 191, comments on the powerful rendering of emotions in Act iv, Schücking: CP, 119 f., finds V quite inconsistent with i-iv; Baker, 270, refers to scrappiness of scenes in iv; and Bradley: OL, 283, describes the construction in iii-iv as defective, even for the Elizabethan stage.

³Stauffer, 238. ⁴Johnson, 180; Hazlitt, 72; Drake, 574; Fripp, 675; Holmes, 41; van Doren, 269. ⁵See note to iv xv 31. ⁶Scarllyn Wilson, 39, comments on the injurious effect of elaborate scenery and destruction of the play's intricate pattern by cutting up and transposing scenes. ⁷Gervinus, 723; Mézières, 375; Durham in MPD, 47; Bailey, 186. ⁸Schelling, 255; Alden, 280; Thorndike, 176; Parrott, 168; Parrott: SC, 317; Nicoll, 176; Spencer, 342; Wilson: EJ, 124. ⁹Johnson, 180. ¹⁰GB 2, p. 117; Bethell, 116; Danby: FH, 150; Hudson, ii 417; Muir in Sh. Survey 4, p. 4. ¹¹Stauffer, 233, 242, 243.

¹²Coleridge, i 86. See Bradley: OL, 279.

both Parrott and Ridley, the peculiar glory of the play is its poetry, which, says Masfield, answers the greatness of the subject; and it is so adapted to the dialogue that, as Clemen puts it, each character has his own mode of speech.¹ The exception sometimes cited is the famous Cydrus speech allotted to the realist and scoffer, Enobarbus;—but purposely so given in order to magnify the tribute it conveys; and placed, for the same reason, as a jewel of verse in a setting of plain prose. In Alden's estimation, the language of the play has such power and beauty of phrasing that we are close to the limit of human speech. One of the greatest miracles of sound, remarks Edith Sitwell, that ever came into this world. The words, says Nicoll, possess a magic beyond the reach of any intellectual explanation.² For some, the magnificent poetry outclasses the dramatic quality. The poetry, writes Murry, overrides the drama and psychology.³ In the view of van Doren the greatness of the poetry defeats any conceivable dramatic end.⁴ Bethell calls the imagery Brobdingnagian in its immense suggestiveness.⁵ Many others comment on the contribution made by the imagery to the colossal proportions of the scope which the play possesses: such are references to the world (mentioned 42 times), the firmament, the ocean, magnificence and grandeur on a tremendous scale, with Antony as the triple pillar of the world, the globe as a toy to him, his legs astride the ocean, bounteous as Autumn, with realms and islands dropped like coins from his pocket: a world so immense, says van Doren, that time yawns in it.⁶ And yet amid it all occur homely references to rural sights and smells that may catch the attention of the audience;⁷ and anachronisms, like mention of cards and billiards, that bring the strange world nearer. The language is in places compressed to a degree that makes it difficult in the theatre, and Gervinus found it obscure. Wendell declared it packed with meaning; Alden detected signs of overcompactness; and Lee said it was difficult to paraphrase.⁸ Words and phrases in plain Anglo-Saxon are often so tensely packed with sense that a paraphrase must be expressed in a more academic vocabulary.⁹ There are many compound words like *flower-soft*, *arm-gaunt*; many nouns used as verbs such as *dumbed*, *ghosted*, *throes*, and occasionally a verb as noun, like *mingle* (I v 59, IV viii 37). Series construction (*singula singulis* in medieval parlance) occurs several times.¹⁰ Negative verbs such as *unseminared*, *unhair* lend variety. Alliteration and anaphora are sparingly used; stichomythia suitably occurs in the give and take of III ii 5-14. There is much mislineation, as the footnotes show, part doubtless due to the compositor and the narrow Folio columns;

¹Parrott, 169; Ridley, 192; Masfield, 203; Clemen, 120. ²Alden, 286; Sitwell, 142; Nicoll: S, 151. ³Murry, 370. ⁴Van Doren, 273. ⁵Bethell, 117, 118. ⁶Spurgeon, 349 f.; Clemen, 159, 160, 163; Halliday: PS, 49; van Doren, 267. ⁷Brown, 219-221. ⁸Gervinus, 723; Wendell, 324; Alden, 286; Lee, 412. ⁹II ii 244; II iii 21; III ii 16, 17; III x 23; IV xv 25, 26.

part, according to Greg's suggestion,¹ because Shakespeare perhaps ran on half-lines to economise space; and part perhaps because Shakespeare, like a composer, with the rhythm in his head, was at times apt to be unmindful of exact line-divisions. The stage-directions are unusually full, many typical of the author's method.² Dover Wilson suspects two repetitions in iv xv which may be the prompter's handiwork.³ Straddling lines, with their secondary metrical effect, occur, as in ii ii 238-244.⁴ Rhyme is comparatively scarce (40 lines) and light and weak endings are numerous (99 instances).

Association of the play's tenor, as understood, with Shakespeare's personality, also as understood, has led to bizarre conclusions, especially with Brandes who states that, at the time he wrote, Shakespeare's melancholy had deepened into pessimism, with all-embracing scorn for all mankind. Creizenach thought that Shakespeare's recollection of his own love-affairs led him to choose the theme. Mézières suggested that the play showed signs of the poet's intellectual fatigue during the years 1607-1610. The Countess Longworth-Chambrun and Ivor Brown find evidence of Shakespeare's past passion for the 'Dark Lady.' But others, notably Dowden, Herford and Wendell, speak of the poet's objectivity and high impartiality in the play.⁵

There is little difficulty about the date of the tragedy. Many editors place it in 1608, having in mind the Stationers' entry. 1607 is favoured by a large number, including Greg, Adams and Halliday; and 1607-8 by Brandl, Masefield and others. Creizenach, Chambers, Kittredge, Spencer and others adopt 1606-7. Brandes thinks there may have been a first sketch in 1603, with a final date, 1606-7. 1607 is close enough to put the play in its probable place in the series.⁶ There is no record of the play's presentation in Shakespeare's lifetime. The period covered by the play is from Fulvia's death in 40 B.C. to Cleopatra's in 30 B.C.⁷ The dramatic time is 12 days, with intervals.

When Shakespeare came to write *Antony and Cleopatra* it was not merely as a sequel to *Julius Caesar*, written in a very different style: Cleopatra was already a tradition which must have affected him. In Chaucer's *Legend of Good Women* she was the first exemplar of faithful love, and in Gower's *Confessio Amantis* she was love's martyr.⁸ Plays on the subject nearer to Shakespeare were Brandon's *Vertuous Octavia* (1594-8),⁹ Garnier's *M. Antoine*, translated by Sidney's sister

¹Greg: EP, 147. ²Greg: EP, 147, 148. ³See notes to iv xv 12, 13; 41.

⁴On straddling lines, see vol ii, p. 1146. ⁵Brandes, 241; Creizenach, 154; Mézières, 376; Longworth-Chambrun: S, 215; Brown, 206; Dowden, 313; Herford, 41; Wendell, 322. ⁶For estimates of earlier editors, mostly in the period 1606-1608, see Furness, 386. ⁷Daniel's calculation: Furness, 387.

⁸Skeat's *Oxford Chaucer*, iii 106 f.; Gower, ed. Macaulay, ii 456, l. 2571 f.

⁹Mal. Soc. Reprint, ed. McKerrow, 1909.

(1592), and Daniel's *Tragedie of Cleopatra* (1594), and others;¹ but Shakespeare's immediate source was North's translation of Amyot's *Plutarch* (1579, 1595, etc.). North's narrative was already embellished with fine phrases and glowing descriptions, and it possessed dramatic qualities; but the play is no mere dramatization of the narrative. Shakespeare selected dramatically important key-incidents for presentation and suppressed much that contributed to Plutarch's account of the great personalities and affairs of the period. In so doing he deliberately changed the relative values and importance of some events and some of the characters. There is nothing in Plutarch as basis for Enobarbus² but a few brief mentions. With the great variety of facts which interpret and inform the main characters and typically reflect the period and its people, it was inevitable that much should be conveyed in the play by means of exposition and report; and the question arises whether the dramatist's selection and suppression were the happiest for his purpose. It has been said that a turning-point was what Bradley called the fatal step of Antony's abandonment of Octavia and his return to Egypt and Cleopatra;³ and it has been urged, especially by Stoll, that this, which is only reported, should have been given importance in a scene when Antony decided to do so. But, in general, Shakespeare's selection of facts for presentation or report well serves his intentions in the play.⁴ He eliminates the lengthy matter of the Parthian War, except for Ventidius's share in it as throwing light on Antony and Cæsar and offering contrast to the debauches at home. Antony's talk with the Soothsayer is shifted forward from its place in Plutarch, after the settlement with Pompey, to follow the marriage with Octavia and Enobarbus's account of Cleopatra on the Cydnus, thus securing dramatic contrast and making the Soothsayer's predictions seem more ominous. Shakespeare omits the recurrent references to Antony's debauchery and brutality, his crushing taxation, his decimation of his troops after some bungling in the Parthian war, his fondness for tumblers, minstrels and harlots, and for junketings,⁵ except the galley drinking-bout and the last gaudy night with Cleopatra; and he makes much of Plutarch's references to Antony's noble presence, his generosity, his eloquence, valour, occasional humane actions,

¹See Chambers: ES, iii 337; iii 275; Lee, 409 n; Furness, 507 f. ²Properly Domitius Ahenobarbus, fourth of the name. The idea of Croce, Luce and Thomson that he committed suicide in the play has no warrant in the text. The understanding is that he died of a broken heart. See note to iv ix 23. The real man died of fever. See OCD, 296. ³Bradley: OL, 286. ⁴Stoll, 110, 111. This was Schlegel's judgement; but he notes that many persons of historical importance are, perforce, merely introduced in passing. Schlegel, 416. Tolman, 161, quotes Freytag on the "fatal step," and adds that we see nothing of the mental struggle that culminates in that desperate choice. Parrott: SC, 317, 318, also comments on the lack of inner struggle in Antony at this point.

hardiness in war and love of his soldiers and servants. He turns a skirmish outside Alexandria into a successful battle and Antony's boasting into affectionate bravado with Cleopatra. He suppresses reference to Octavia's sufferings and her children by Antony (cf. iii xiii 107), and Antony's misanthropic isolation in a house set in the sea before his final overthrow. He sublimates Antony's passionate and destructive slavery to Cleopatra's calculated witchery into a royal romance of mutual devotion which proceeds through set-backs and raptures to an eternal bond of love. He omits almost completely Cleopatra's high political status and activities,¹ her experiments with poisons upon prisoners, her handing over of Seleucus of Pelusium and his family to Antony for vengeance after Octavius took the city. Above all he had, for his purpose, to change Cleopatra at the end. Plutarch then writes of her: "*Cleopatra* being layed vpon a litle low bed in poore estate (when she saw *Cesar* come into her chamber,) sodainly rose vp, naked in her smocke, and fell downe at his feet maruellously disfigured: both for that she had plucked her haire from her head, as also for that she had martyred all her face with her nailes; and besides, her voice was small and trembling, her eyes sunke into her head with continuall blubbering; & moreouer, they might see the most part of her stomacke torne in sunder." But when at last she died: "they found *Cleopatra* starke dead, laid vpon a bed of gold, attired and arrayed in her royall robes, and one of her two women, which was called *Irass*, dead at her feet; and her other woman (called *Charmion*) halfe dead, & trembling, trimming the Diademe which *Cleopatra* wore vpon her head."²

There is much mis-spelling of classical names in F and it may be, notwithstanding the adoption in places of North's actual words, that Shakespeare worked from notes.³ The influence of Ovid has been noted by Anders, Creizenach, Thomson, and others. The Nile description in ii vii 17 f. came from Holland's *Pliny* or Leo's *History of Africa*.⁴ Reyher sees the influence of Montaigne in i ii 117-22, v i 28-30.⁵ Fripp finds Bible influence in matters affecting Egypt, and Miss Ethel Seaton has shown Shakespeare's indebtedness to *Revelations* in the latter part of the play.⁶ P. D. Westbrook thinks Horace's Cleopatra Ode influenced Shakespeare in writing this play.⁷

There has been widespread criticism that the play has too much variety and detail. Hudson thought that fewer incidents would have been an advantage. Gervinus complained of the wanton multiplicity of

¹But Thomson: Cl, remarks, p. 218, "Cleopatra . . . almost shook the ancient world to pieces by the force of her personality. And Shakespeare alone has created a woman capable of doing that." ²Plutarch, 948, 949; Brooke: Plutarch, ii 129, 133. ³The difference from Plutarch in iii iv 4 might so arise. ⁴Anders, 29, 30, 37; Creizenach, 74; Thomson: Cl, 148-150. ⁵Reyher: 543. ⁶Fripp, 678; RES, xxii 219-224. ⁷PMLA, lxii, 392-398.

incidents. Wendell found the play at first sight bewildering, and Bradley wrote that frequent change of place bewildered the reader.¹ Bailey contrasted unfavourably the play's 34 characters and more with Dryden's 10 in *All for Love*, and a dozen places of action with Dryden's one.² But infinite variety is the intention, and the construction involves a calculated succession of Scenes contrasting character with character and situation with situation. Saintsbury found the play's great variety, with its lively warmth and colour and the beauties of its versification, matters for praise; and Swinburne termed it faultlessly harmonious in the final simplicity of its impression.³ It is certainly odd that Johnson should think that, apart from Cleopatra, no character is very strongly discriminated. Contrary judgement could be cited from many critics, including Hazlitt who declares that the characters breathe, move and live, and Hudson who writes that they "are perfectly discriminated and sustained to the last." Saintsbury described the character drawing as of the Shakespearian best.⁴ Here, as in *Macbeth* and other plays, Shakespeare intended to develop the two principals to the full, and the others in varying degree according to their dramatic importance. Inevitably, many critics have contrasted this play with the earlier drama of the star-crossed lovers in *Romeo*; but nothing better has been said on that comparison, perhaps, than Coleridge's statement that the later play presents the love of passion and appetite, and the other the love of affection and instinct.⁵ Other references are made to the Sonnets by way of identification of Cleopatra and the Dark Lady, and illustration of the lovers' passion in such quotations as Croce's from Sonnet cxxx, "The expense of spirit in a waste of shame."⁶

There are three main themes in *Antony and Cleopatra*: first, the East represented by Egypt and lands beyond versus the West represented by Rome; secondly, the strife in the Triumvirate who divided and governed the world, and the reduction of the three, Octavius, Lepidus and Antony, to one, Octavius; and thirdly, the love and tragedy of Antony and Cleopatra. Of all these the last is dramatically dominant. There is a certain similarity to *Romeo and Troilus*: Capulet and Montague brawled around Romeo and Juliet; Argive and Trojan battled around Troilus and Cressida; the mighty throes of the divided Roman Empire more markedly convulse the far wider world of Antony and Cleopatra, and they themselves are main contributors to the convulsion. The tragedy was that Antony's legs, as Cleopatra put it, did indeed bestride the ocean, with one foot in Rome for awhile and the other in Alexandria. Possessed of the Roman virtues and the Roman love of indulgence, he was so caught in a snare that, called

¹Hudson, ii 396; Gervinus, 723; Wendell, 313; Bradley, 260. ²Bailey, 187, ³Saintsbury in *Camb. Hist. Lit.*, v 198; Saintsbury: Sh, 75; Swinburne: Sh, 76. ⁴Johnson, 180; Hazlitt, 68; Hudson, ii 396; Saintsbury in *Camb. Hist. Lit.*, v 198; Saintsbury: Sh, 75. ⁵Coleridge, i 86. ⁶Croce, 193.

upon to exercise Roman generalship and virtues in Near Asia and Africa, he found that Egypt in the persons of Cleopatra and her folk offered more scope for luxury and indulgence than even Rome itself; until he succumbed to a thralldom which, on the one hand, exalted mere physical emotion to ennobling passion, and on the other, destroyed for ever his genius for war and government. At the one end was Octavius, icy-hearted, with Stoic principles, and clear-sighted, who sold his sister Octavia for diplomatic advantage, disposed of Lepidus and lied to Cleopatra; and at the other, Cleopatra, endowed with all the luxury, prodigality, complexity, charm, feline wilfulness, treachery and temperamental diversity which Shakespeare gave her. Men write of her in superlatives. She has the attribute that she has attracted more descriptive cognomens than any other Shakespearian character, perhaps than any other female character in fiction or history; and among them are Juno plus Venus, Circe plus Calypso, Omphale, Lilith, Dalila, an ancient Parisienne (Heine), the eternal Courtesan, une grande amoureuse, an evil genius endowed with Majesty (Shahani), and, from *Proverbs*, the Strange Woman whose house inclineth unto death and her paths unto the dead (Fripp). Infinite variety she has, if such a phrase is permissible, within limits; for she is conspicuously devoid of most of those king-becoming graces which Elizabeth had been proclaimed as possessing, and which Shakespeare defined in *Macbeth*,¹ justice, verity, temperance, stableness, bounty, perseverance, mercy, lowliness, devotion, patience, courage and fortitude; and of most of them she was the antithesis. Nor was it to be expected that she could possess such virtues. Her life in the drama is consumed in her love for Antony; and the love between them—for love we must call it—is, as Thorndike puts it, of universal dimensions; and it remains justified by its very magnitude and suffering. Earlier critics, especially the Germans, who look for moral ideas in the plays, are apt to censure; but most agree that a profound change comes over both Antony and Cleopatra as the play proceeds, though much of their old selves remains. Great adversity ennobles them. It is clear in the latter part of the play that, Antony dead, Cleopatra means to join him; and that and the prospect of figuring in Cæsar's triumph, gave her no other option but death. All the business with Seleucus and her reservation of wealth were surely only to deceive Cæsar and to deck her body at the end.

As in the case of other late plays there has been criticism that the great change in the two principals is insufficiently motivated. Schücking's view was that Shakespeare was apt to be supremely interested in the Scene in hand, so that inconsistencies of character arose, and that Cleopatra was a disturbing case of such inconsistency.² But this, after all, writes Stewart, is rather what Antony found;³ and he proceeds in a whole chapter to refute Schücking's contentions.

¹*Macbeth* iv iii 92-94. ²Schücking, 119. ³Stewart, 64.

Bethell, regarding the play psychologically, concedes that one cannot, so thinking, reconcile the vicious, the vulgar and commonplace in Antony and Cleopatra, with the sublimity with which they are invested; but he urges a different approach,—to begin and end with the poetry itself, which suggests the size, strength, importance and the dignity of the persons involved.¹ Stoll sees a unifying element in Cleopatra in the speech and the identity of tone: and he agrees with Herford that much of the old Cleopatra remains to the end.²

But change there is, even if the earlier Cleopatra emerges in her attack on Seleucus, her beguiling of Dolabella and her deception of Cæsar; and the change is part of the fundamental change in the play. The first part is comedy, with serious undertones and promise of tragedy to come. The turning-point is the disaster at Actium. After that, Antony's ancestral guardian spirit, Hercules, and his own genius for command in war and government in peace, desert him. The might of Rome is then bound to prevail. The downfall and sacrifice of the lovers are inevitable. In the words of Fluchère, the death of Antony is a triumph, that of Cleopatra a transfiguration.³

¹Bethell, 117. ²Stoll, 144. ³Fluchère, 322.

[Note on the Footnotes. References to Ridley are to the new Arden edition, edited by M. R. Ridley, 1954. Those to Case are to the old Arden edition, using the copy of 1938. A few references to Professor C. J. Sisson's edition of the Complete Works, 1954, are also given.

On Operas based on *Antony and Cleopatra*, see W. Barclay Squire in Sh: Homage, p. 76.]

DRAMATIS PERSONÆ

<p>ANTONY, OCTAVIUS CÆSAR, LEPIDUS, POMPEY (Sextus Pompeius). DOMITIUS ENOBARBUS, VENTIDIUS, EROS, SCARUS, DECRETUS, DEMETRIUS, PHILO, MÆCENAS, AGRIPPA, DOLABELLA, PROCULEIUS, THIDIAS, GALLUS, MENAS, MENEKRATES, VARRIUS, TAURUS, Lieutenant-General to Cæsar. CANIDIUS, Lieutenant-General to Antony. SILIUS, an officer in Ventidius's army. SCHOOLMASTER (Euphronius), an Ambassador from Antony to Cæsar. ALEXAS, MARDIAN, a eunuch, DIOMEDES, LAMPRIUS, RANNIUS, LUCILIUS, SELEUCUS, Treasurer to Cleopatra. A Soothsayer. A Clown.</p>	<p>} Triumvirs.</p> <p>friends to Antony.</p> <p>friends to Cæsar.</p> <p>} friends to Pompey (Sextus Pompeius).</p> <p>attendants on Cleopatra.</p>
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CLEOPATRA, Queen of Egypt.
OCTAVIA, sister to Cæsar, and wife to Antony.
CHARMIAN, } attendants on Cleopatra.
IRAS, }

Officers, Soldiers, Messengers, and other Attendants;
Dead body of Pacorus.

SCENE: IN SEVERAL PARTS OF THE ROMAN EMPIRE.

Dramatis Personæ. First given, imperfectly, by Rowe. There is considerable diversity in spelling forms in this play in F¹. Antony, generally spelt *Anthony* in it, is spelt *Antony* (in a crowded line) in iv xv, is frequently represented by *Marke Anthony*, and *Marke Anthonie* (i v), also *Marcus Anthonius* (ii vi), and *Anthonius* (iii i); with genitive forms *Anthonio's* (ii ii), *Anthonyo's* (ii v), *Anthonies* (iv xiv, v ii), *Anthonie's* (iv xv). The speech-prefixes are *An.*, *Ant.*, *Antho*; and in Stage Directions the form *Anthony* is used, with genitive *Anthonies* (iv xv). Octavius Cæsar is so described in i ii, but *Cæsar* suffices generally, with speech-prefixes *Cæs.* or *Cæsar*. Enobarbus is termed *Enobarbe* in ii vii and is called by his first name *Domitius* in iii v and *Domitian* in iv ii. Ventidius has the form *Ventigius* in text and S.D. in ii iii. In S.D.'s Scarus is spelt *Scarrus* (*Scarus* in iii x). Decretus is our rendering of the forms *Decretas*, *Dercetus*, on which see note to iv xiv 104. Mæcenas is spelt *Mecenas* and is confused with Menas in v i. Dolabella, mostly spelt *Dollabella*, appears as *Dolabella* in v i, ii, and *Dollabello* in S.D., iii xii. Thidias, which also appears as *Thidius* (S.D. in iii xiii) corresponds to *Thyreus* in North's Plutarch, a spelling adopted by Theobald and largely followed. The speech-prefixes are *Thid.*; and Shakespeare doubtless deliberately altered North's form. Menas is *Menes* in S.D., ii vii. Menecrates is spelt *Menacrates* in i iv. Taurus appears as *Towrus* (iii vii, viii). Canidius is spelt *Camidius* (iii vii) and *Camindius* (iv vi) with sp.-prefix *Cam*. Silius is called *Sillius*. The Schoolmaster-Ambassador of iii xi-xiii was called *Euphronius* in Plutarch: Capell adopted the name in the play and many have followed (see note to iii xii 6). Alexas is spelt *Alexias* in i ii. Diomedes has also the form *Diomed* (iv xiv) and in S.D.s *Diomedes*, *Diomed*. Cleopatra is consistently so named, except for Cleopater in i ii and S.D. in ii v. Charmian is once called *Charmion* (i v). The name of *Lamprius*, a mute in i ii, may be the name of the Soothsayer, otherwise, like *Ramius* and *Lucilius* (spelt *Lucillius*), also mutes, he is an attendant upon Cleopatra. Chambers has *Lamprius a Soothsayer* in *Dramatis Personæ*. (See also note to i ii.) The three mutes are usually omitted from the *Dramatis Personæ*. Other notable spellings are: *Sciclon* for Sicyon (i ii). *Ptolomy* (i iv, iii vi), with genitive *Ptolomies* (ii vii). *Medena* for Modena i iv. *Mesena* for Misena in North, now *Miseno* by Naples. *Sidnls* (ii ii) and *Cidrus* (v ii) for Cydnus. *Cicelie* for Sicily (ii vi). *Nyle*, *Nilus*, *Nylus* for Nile. *Backenals* for Bacchanals (ii vii). *Orades* for Orodes (ii i). *Action* for Actium (iii vii). *Adullas* for Adallas, *Mauchus* for Manchus, *Comageat* for Comagene and *Licoania* for Lycaonia in iii vi. *Brandusium* for Brundisium, *Troine* for Toryne, *Iusteus* for Justeius, *Celius* for Cælius in iii vii. Forms occur in *Egypt* and derivatives as well as *Egypt*, etc. In iii xiii we have *Gneius* for Gnæus or Cneius and in iv xii *Licas* for Lichas. Some forms, such as *Anthonius*, *Anthonio*, *Nylus*, *Enobarbe* were adopted for metrical purposes. Some are doubtless due to compositor's misreadings, especially *Cidrus* for *Cidnus* (Cydnus) and to compositor's confusion of *u* and open *a* in *Brandusium*, *Adullas*, and probably in *Decretas*. It is no doubt coincidence that *Cleopater* is the spelling in the 'Catalogue' of plays which precedes the texts in F¹.

ANTONY AND CLEOPATRA

ACT I

SCENE I. ALEXANDRIA. A ROOM IN CLEOPATRA'S PALACE.

Enter Demetrius and Philo.

PHILO

Nay, but this dotage of our general's
O'erflows the measure. Those his goodly eyes
That o'er the files and musters of the war
Have glowed like plated Mars, now bend, now turn
The office and devotion of their view
Upon a tawny front. His captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, renegues all temper
And is become the bellows and the fan
To cool a gipsy's lust.

5

*Flourish. Enter Antony, Cleopatra, her Ladies, the Train,
with Eunuchs fanning her.*

Look where they come:

10

Take but good note, and you shall see in him
The triple pillar of the world, transformed
Into a strumpet's fool. Behold and see.

ANTONY] F¹ *Anthonie*, F³ *Anthony*, F³. ⁴ *Anthony* ACT I SCENE I.] Ff Actus Primus. Scæna Prima. ALEXANDRIA. . . . PALACE.] Added by Capell. The speech-prefixes in this Scene in F¹ are: Philo; Cleo.; Ant.; Mes.; Dem. 4 Have . . . turn] One line in Rowe; two in Ff, ending *Mars*: . . . *turne* Editors follow Rowe. 8 renegues] F¹⁻³ *reneages* F⁴ *reneges* Cam, Craig, Chambers, Canby, Case, Kittredge, NCE, CNS, Alexander, Ridley *reneges* Delius *reneagues* (*reneges all temper* = renounces all his fine mettle.) 9, 10 bellows and the fan To cool] Johnson supposed Shakespeare might have written *To kindle and to cool* but *bellows* is here used, as elsewhere, as a cooling instrument. Malone quotes *Faerie Queene*, ii ix 30, "An huge great payre of bellowes, which did . . . cooling breath inspyre." 10 To . . . come:] One line in Rowe; two in Ff, ending *Lust*. . . . *come*: Editors follow Rowe. *Enter . . . her*.] Placed as in Ff. Delius, Craig place after *come*. (our *come*:) *Antony*.] F³. ⁴ *Anthony*, and *Enter a Messenger*.] From Ff. Cam, Delius, Craig, Case, CNS, Ridley *Enter an Attendant*. Chambers, Canby, Kittredge, NCE, Alexander *Enter a Messenger*. Editors adopt speech-prefix accordingly, except Canby who prefixes *Att*.

CLEOPATRA

If it be love indeed, tell me how much.

ANTONY

There 's beggary in the love that can be reckoned.

15

CLEOPATRA

I 'll set a bourn how far to be beloved.

ANTONY

Then must thou needs find out new heaven, new earth.

Enter a Messenger.

MESSENGER

News, my good lord, from Rome.

ANTONY

Grates me! the sum.

CLEOPATRA

Nay, hear them, Antony.

Fulvia perchance is angry; or who knows

20

If the scarce-bearded Cæsar have not sent

His powerful mandate to you: 'Do this, or this;

Take in that kingdom, and enfranchise that;

Perform 't, or else we damn thee.'

ANTONY

How, my love!

CLEOPATRA

Perchance! Nay, and most like:

25

You must not stay here longer, your dismission

Is come from Cæsar; therefore hear it, Antony.

Where 's Fulvia's process? Cæsar's I would say. Both?

Call in the messengers. As I am Egypt's Queen,

Thou blushest, Antony, and that blood of thine

30

Is Cæsar's homager! Else so thy cheek pays shame

When shrill-tongued Fulvia scolds. The messengers!

ANTONY

Let Rome in Tiber melt and the wide arch

Of the ranged empire fall! Here is my space.

18 Grates me!] F¹ *Grates me*, F²⁻⁴ *Rate me*, Cam and others *Grates me*: Craig, Canby *Grates me*; Chambers *Grates me*— Kittredge, CNS *Grates me*! Alexander *Grates me* Ridley *Grates me*, (*Grates me! the sum*= Whatever it be it irritates me: give me the gist quickly.) 22 you: 'Do] Ff *you. Do* Cam and others *you*, 'Do Kittredge, NCE, Alexander *you*: 'Do 28 process?]= mandate? Cæsar's . . . say. Both?] Ff (*Cæsars I would say*) *both?* Cam, Craig, Canby, Case, CNS, Alexander, *Cæsar's I would say? both?* (Alexander *Both?*) Delius *Cæsar's, I would say? both?* Chambers, Kittredge *Cæsar's I would say—both?* (Chambers *both*.) NCE *Cæsar's, I would say. Bath?* Ridley *Cæsar's I would say. Both?* 31 cheek pays] F¹. ² *cheeke payes* F² *cheeks payes* F⁴ *Cheeks pay* Editors *cheek pays* 32 messengers!] Ff *Messengers*. 34 ranged] F¹. ² *raing'd* F². ⁴ *raign'd* ranged connotes both well-ordered and far-reaching, co-extensive, as it were, with the wide arch of the heavens.

Kingdoms are clay: our dungy earth alike 35
 Feeds beast as man. The nobleness of life
 Is to do thus; when such a mutual pair
 And such a twain can do 't, in which I bind
 On pain of punishment the world to weet
 We stand up peerless.

CLEOPATRA Excellent falsehood! 40
 Why did he marry Fulvia, and not love her?
 I'll seem the fool I am not. Antony
 Will be himself.

ANTONY But stirred by Cleopatra.
 Now, for the love of Love and her soft hours,
 Let's not confound the time with conference harsh. 45
 There's not a minute of our lives should stretch
 Without some pleasure now. What sport to-night?

CLEOPATRA
 Hear the ambassadors.

ANTONY Fie, wrangling queen!
 Whom everything becomes, to chide, to laugh,
 To weep; whose every passion fully strives 50
 To make itself, in thee, fair and admired!
 No messenger but thine; and all alone
 To-night we'll wander through the streets and note
 The qualities of people. Come, my queen;
 Last night you did desire it. (*To the Messenger*) Speak not to us. 55

Exeunt Antony and Cleopatra with their train.

35 dungy earth] Echoed in v ii 7. 37 pair] Pope here added S.D. *Embracing*. and Collier (Kissing). Cam, Delius, Craig, Canby, Case, Kittredge, NCE, CNS, Alexander, Ridley add *Embracing*. Chambers (after *thus*) kisses her. Furness remarks "Is it to be considered likely that Anthony would here publicly kiss, embrace or even touch Cleopatra? She was wrangling with him, —teasing him almost past endurance. . . . They were facing each other, and, I imagine, by some such gesture as an obeisance and a sweeping wave of both hands towards her . . . he showed that his whole existence with her . . . was the true nobleness of life, . . ." Even allowing for that English exuberance in embraces to which writers from Erasmus to T. Heywood refer, it would seem that Furness is right in opposing the Stage Direction which Sisson omits. 40 Excellent]—exceeding, in a bad sense. 42, 43 I'll . . . himself.] Divided as in Pope; one line in Ff. Editors follow Pope. 47 now.] From Ff. Warburton, CNS, Sisson *new*. The emendation is based on Plutarch, 924: "For she (were it in sport, or in matters of earnest) still devised sundrie new delights to haue *Antonius* at commaundement, . . ." 50 whose] F¹ *who* F²⁻⁴ *whose* From Rowe on, F²'s change has been adopted, but Ridley prefers *how* feeling that *in thee* is redundant after *whose*, although the redundancy is not un-Shakespearean. But *whose* carries on the construction rhetorically, harking back to *Whom* in l. 49. 52, 53 No . . . To-night] Divided as in Rowe. One line in Ff. Editors follow Rowe. 55 (*To the Messenger*.) Added by

DEMETRIUS

Is Cæsar with Antonius prized so slight?

PHILO

Sir, sometimes, when he is not Antony,
 He comes too short of that great property
 Which still should go with Antony.

DEMETRIUS

I am full sorry

That he approves the common liar, who

60

Thus speaks of him at Rome; but I will hope

Of better deeds to-morrow. Rest you happy!

Exeunt.

SCENE II. ALEXANDRIA: CLEOPATRA'S PALACE, ANOTHER ROOM.

*Enter Enobarbus, Lamprius, a Soothsayer, Rannius, Lucillus, Charmian,
 Iras, Mardian the Eunuch, and Alexas.*

CHARMIAN Lord Alexas, sweet Alexas, most anything Alexas,
 almost most absolute Alexas, where 's the Soothsayer that you
 praised so to th' Queen? O, that I knew this husband which,
 you say, must charge his horns with garlands!

ALEXAS

Soothsayer!

5

SOOTHSAYER

Your will?

CHARMIAN

Is this the man? Is 't you, sir, that know things?

SOOTHSAYER

In nature's infinite book of secrecy

A little I can read.

ALEXAS

Show him your hand.

editor. *Exeunt . . . train.*] From Capell. Ff *Exeunt* with the Train. Editors follow Capell. (Canby, Kittredge, Alexander the Train) 60-62 That . . . happy!] Arranged as by Capell. Prose in Ff. Editors follow Capell. SCENE II.] Added by Pope. ALEXANDRIA: . . . ROOM.] Added by editor after Capell. *Enter . . . Alexas.*] From Ff. Steevens, Cam, Delius, Craig, Case, Alexander Enter Charmian, Iras, Alexas, and a Soothsayer. Kittredge Enter a Soothsayer, Charmian, Iras, and Alexas. NCE, Ridley follow F. CNS gives descriptive S.D. based on F. Chambers (who understands that the Soothsayer was named Lamprius) reads Lamprius a Soothsayer, The speech-prefixes in this Scene in F¹ are: Char.; Alex., Alexas; Sooth.; Enob., Eno.; Iras; Cleo.; Messen., Mess., Mes.; Ant., Antho., Anth.; I. Mes.; 2. Mes.; 3. Mes. 1, 2 most . . . Alexas.] Elze (ES, ix 268) would read *most absolute Alexas, almost most anything Alexas*, on the model of *Tempest* i i 58, *long . . . anything*. 3 'th'] Cam and others *the* Similar cases in which editors supply elided vowels are not further marked in the notes to this play. 3, 4 O, . . . garlands!] They enter during a conversation, as Shakespeare's characters often do, and Alexas has been making humorously disparaging remarks about Charmian. 4 charge] From Theobald. Ff *change* Editors *charge* 8, 9 In . . . read.]

ENOBARBUS (*to Servants without*)

Bring in the banquet quickly; wine enough
Cleopatra's health to drink.

10

CHARMIAN

Good sir, give me good fortune.

SOOTHSAYER

I make not, but foresee.

CHARMIAN

Pray then, foresee me one.

SOOTHSAYER

You shall be yet far fairer than you are.

15

CHARMIAN

He means in flesh.

IRAS

No, you shall paint when you are old.

CHARMIAN

Wrinkles forbid!

ALEXAS

Vex not his prescience; be attentive.

CHARMIAN

Hush!

20

SOOTHSAYER

You shall be more loving than beloved.

CHARMIAN

I had rather heat my liver with drinking.

ALEXAS

Nay, hear him.

CHARMIAN Good now, some excellent fortune! Let me be
married to three kings in a forenoon, and widow them all. Let
me have a child at fifty, to whom Herod of Jewry may do
homage. Find me to marry me with Octavius Cæsar, and
companion me with my mistress.

25

SOOTHSAYER

You shall outlive the lady whom you serve.

CHARMIAN

O excellent! I love long life better than figs.

30

SOOTHSAYER

You have seen and proved a fairer former fortune
That that which is to approach.

Divided as in Theobald. Prose in Ff. Editors follow Theobald. 9 hand.] Capell here added Enter Enobarbus. Cam, Delius, Craig, Case, Kittredge, Alexander follow Capell. (*to . . . without*)] Added by editor. 19 his prescience;] Delius calls this a humorous mock-title. 27 Find me]=Find in my hand. *me* is ethical dative. *me to*] From Ff. Kellner, 123, conj. *means to* 31, 32 You . . . approach.] Verse in Capell. Prose in Ff. Editors follow Capell.

CHARMIAN Then belike my children shall have no names.

Prithee, how many boys and wenches must I have?

SOOTHSAYER

If every of your wishes had a womb, 35
And fertile every wish, a million.

CHARMIAN Out, fool! I forgive thee for a witch.

ALEXAS You think none but your sheets are privy to your wishes.

CHARMIAN Nay, come, tell Iras hers. 40

ALEXAS We'll know all our fortunes.

ENOBARBUS Mine and most of our fortunes to-night shall be—
drunk to bed.

IRAS There's a palm presages chastity, if nothing else.

CHARMIAN E'en as the o'erflowing Nilus presageth famine. 45

IRAS Go, you wild bedfellow, you cannot soothsay.

CHARMIAN Nay, if an oily palm be not a fruitful prognostication, I cannot scratch mine ear. Prithee, tell her but a worky-day fortune.

SOOTHSAYER Your fortunes are alike. 50

IRAS But how, but how? Give me particulars.

SOOTHSAYER I have said.

IRAS Am I not an inch of fortune better than she?

CHARMIAN Well, if you were but an inch of fortune better than I, where would you choose it? 55

IRAS Not in my husband's nose.

CHARMIAN Our worser thoughts heavens mend! Alexas,—
come, his fortune, his fortune! O, let him marry a woman that
cannot go, sweet Isis, I beseech thee! and let her die too, and
give him a worse! and let worse follow worse till the worst of all 60
follow him laughing to his grave, fifty-fold a cuckold! Good
Isis, hear me this prayer, though thou deny me a matter of
more weight; good Isis, I beseech thee!

IRAS Amen. Dear goddess, hear that prayer of the people!

33, 34 Then . . . have?] Prose in Capell. Two lines in Ff, ending *names*: . . .
haue. Editors follow Capell. 35, 36 If . . . million.] Verse in Rowe. Prose in
Ff. Eds. follow Rowe. 36 fertile] From Theobald. F¹⁻³ *foretell* F⁴ *foretel*
37 I . . . witch.] = I exonerate you from suspicion of being a wizard, i.e., you are
no prophet. 42 be—] Capell's dash, generally adopted. 46 wild bedfellow,]
Delius describes as tendentious. 47 oily palm] Cf. *Othello* III iv 32. A wet palm
was said to show a bawdy disposition. See also Tilley: H, 86. 51 how? Give]
Ff *how, giue* 57, 58 Alexas,—come,] Ff end Charmian's speech at *mend*. and
treat Alexas as a speech-prefix, giving Charmian's speech ending *thee*. to
Alexas. Theobald first corrected the error, and editors follow. 59 Isis,]
Earth and Moon goddess, governing fertility, identified with the Ptolemaic
queens. Cf. III vi 17. 64-69 IRAS . . . CHARMIAN] From F¹. F²⁻⁴ Char. . . Char.
64 Amen. Dear] Ff *Amen, deere* Capell, Cam and others *Amen. Dear* CNS.

For, as it is a heartbreaking to see a handsome man loose- 65
wived, so it is a deadly sorrow to behold a foul knave un-
cuckolded. Therefore, dear Isis, keep decorum, and fortune
him accordingly!

CHARMIAN Amen.

ALEXAS Lo now, if it lay in their hands to make me a 70
cuckold, they would make themselves whores but they 'ld do 't!

ENOBARBUS

Hush! here comes Antony.

CHARMIAN Not he; the Queen.

Enter Cleopatra.

CLEOPATRA

Saw you my lord?

ENOBARBUS

No, lady.

CLEOPATRA

Was he not here? 75

CHARMIAN

No, madam.

CLEOPATRA

He was disposed to mirth; but on the sudden
A Roman thought hath struck him. Enobarbus!

ENOBARBUS

Madam.

CLEOPATRA

Seek him, and bring him hither. Where 's Alexas? 80

ALEXAS

Here, at your service. My lord approaches.

Enter Antony with a Messenger.

CLEOPATRA

We will not look upon him: go with us.

Exeunt.

NCE, Ripley *Amen, dear* 67 decorum,] In italics in Ff. 71 they 'ld] Cam, etc. they 'ld Delius, Craig, Canby they 'd Chambers they would 72 *Enter Cleopatra.*] After *doe't.*, l. 71, in Ff. Cam, etc. place after *Queen*. Kittredge, CNS, Ridley after Antony. Canby, NCE, Alexander after *do't*. 73 Saw you my lord?] From F²⁻⁴. F¹ *Saw you, my Lord*. 78 Enobarbus!] Separate line in Ff. F¹⁻² Enobarbus? F⁴ Enobarbus. 79 Madam.] From Ff. Dyce, Cam and others *Madam?* Craig, Canby *Madam!* Case, Ridley *Madam*. 80 Alexas?] F¹ Alexias? 81 Here, . . . approaches.] Two lines in Ff; prose in Rowe. *Enter . . . Messenger.*] In Ff after l. 81. Rowe added and Attendants. Cam and others adopt and Attendants; Ridley omits. Cam, etc. place S.D. after l. 82; Delius and others after l. 81. (The position of the S.D. in F lets Cleopatra withdraw in assumed indifference.) 82 We . . . us.] Two lines in Ff, ending

MESSENGER

Fulvia thy wife first came into the field.

ANTONY

Against my brother Lucius?

MESSENGER

Ay:

85

But soon that war had end, and the time 's state
Made friends of them, jointing their force 'gainst Cæsar,
Whose better issue in the war from Italy
Upon the first encounter drave them.

ANTONY

Well, what worst?

MESSENGER

The nature of bad news infects the teller.

90

ANTONY

When it concerns the fool or coward. On!
Things that are past are done with me. 'Tis thus:
Who tells me true, though in his tale lie death,
I hear him as he flattered.

MESSENGER

Labienus—

This is stiff news—hath with his Parthian force
Extended Asia: from Euphrates
His conquering banner shook, from Syria
To Lydia and to Ionia,
Whilst—

95

ANTONY

Antony, thou wouldst say,—

him: . . . vs. One line in Rowe and editors. 83 Fulvia . . . field.] One line in Rowe; two in Ff, ending Wife, . . . Field. Editors follow Rowe. 85-87 Ay: . . . Cæsar,] Divided as in Johnson. Three lines in Ff, ending end, . . . state . . . Cæsar, Editors follow Johnson. 85 Ay:] Ff I, Rowe, Kittredge Ay, Cam and others Ay: Chambers Ay! NCE Ay; Alexander Ay. 92 Things . . . thus:] Ff Things that are past, are done, with me. 'Tis thus, Dover Wilson, following a suggestion of Capt. Spencer-Churchill, reads Things that are past are done. With me, 'tis thus— He thinks that the compositor found three commas in the MS. and set the full stop in the wrong place. done with me.] Cam and others done with me. Chambers, Ridley done, with me. 94-99 Labienus— . . . Whilst—] Arranged as in Steevens. Ff read:

Labienus (this is stiffe-newes)

Hath with his Parthian Force

Extended Asia: from Euphrates his conquering

Banner shooke, from Syria to Lydia,

And to Ionia, whilst—

Cam, Chambers, Case, Kittredge, NCE, Alexander, Ridley follow Steevens' arrangement. Collier, Delius, Craig, Canby end in force . . . Euphrates . . . Syria . . . whilst— 96 extended]=seized forcibly. 96-98 Asia: from Euphrates His . . . shook,] Cam, etc. punctuate Asia from Euphrates, . . . Ionia, Delius Asia; . . . shook, . . . Syria, to Lydia, . . . Ionia: Case Asia . . . Euphrates, . . . Ionia; Craig, Canby Asia; . . . Ionia: Chambers Asia from Euphrates; . . . Ionia, Ridley Asia: . . . shook, . . . Lydia, . . . Ionia; 99 say,—] Ff say.

MESSENGER

O, my lord!

ANTONY

Speak to me home: mince not the general tongue. 100
 Name Cleopatra as she is called in Rome;
 Rail thou in Fulvia's phrase, and taunt my faults
 With such full license as both truth and malice
 Have power to utter. O, then we bring forth weeds
 When our quick minds lie still, and our ills told us 105
 Is as our earring. Fare thee well awhile.

MESSENGER

At your noble pleasure.

Exit.

ANTONY

From Sicyon, ho, the news! Speak there!

FIRST ATTENDANT

The man from Sicyon, is there such an one?

SECOND ATTENDANT

He stays upon your will.

ANTONY

Let him appear. 110

These strong Egyptian fetters I must break,
 Or lose myself in dotage.

Enter another Messenger with a letter.

What are you?

SECOND MESSENGER

Fulvia thy wife is dead.

Theobald's dash adopted by Cam and others. Kittredge, Alexander *say*. 100, 101 *Speak . . . Rome*;] Divided as in Rowe. Three lines in Ff, ending *home, . . . name . . . Rome*: Editors follow Rowe. 104-106 O, . . . earring.] A paraphrase is: We bring forth evil things when our minds, properly fertile, are left untended, and the telling of our evil products is like a ploughing-in. (*earring*=ploughing.) There is an underlying proverb: Weeds come forth in the fattest soil if untilled. See Tilley: W, 241. 105 *minds*] F¹, ² *windes* F³, ⁴ *winds* Warburton's amendment. Cam, Chambers, Canby, Case, Kittredge, NCE, CNS, Alexander, Ridley *minds* Delius, Craig *winds* 106 *awhile*.] F¹ *awhile*. 107 *pleasure*.] Here after *Exit Messenger*., referring to the Messenger who brought news of Labienus, Ff have *Enter another Messenger*. Rowe omitted this and most editors followed. While admitting the exit of the Messenger at l. 107, Ridley adheres to F's entry of another Messenger at this point. For consequent speech-prefixes, see below. Ridley supposes that the new Messenger has come from another place than Sicyon and calls on a group at the door; a second messenger finds the desired Messenger is present. 108, 109 *Sicyon*.] Ff *Scicion* 108 *ho*.] Ff *how* 109 *FIRST ATTENDANT*] F¹, ² I. Mes. F³, ⁴ I Mess. Capell I. A. Cam and others prefix for First Attendant. Ridley First Mess. The . . . one?] One line in Rowe; two in Ff. Editors one line. 110 *SECOND ATTENDANT*] F¹-² 2. Mes. F³ 2 Mess. Capell 2. A. Cam and others prefix for Second Attendant. Ridley Sec. Mess. 112 *Enter . . . letter*.] From Ff. Cam, Delius, Craig, Chambers omit with a letter Case, Canby, Kittredge, NCE, Alexander, Ridley admit. 113 *SECOND MESSENGER*]

ANTONY

Where died she?

SECOND MESSENGER

In Sicyon:

Her length of sickness, with what else more serious

115

Importeth thee to know, this bears.

Gives a letter.

ANTONY

Forbear me.

Exit Second Messenger.

There 's a great spirit gone! Thus did I desire it.

What our contempts doth often hurl from us,

We wish it ours again. The present pleasure,

By revolution low'ring, does become

120

The opposite of itself. She 's good, being gone;

The hand could pluck her back that shoved her on.

I must from this enchanting Queen break off:

Ten thousand harms, more than the ills I know,

My idleness doth hatch. (*Enter Enobarbus.*) How now, Enobarbus! 125

ENOBARBUS

What 's your pleasure, sir?

ANTONY

I must with haste from hence.

ENOBARBUS Why then we kill all our women. We see how mortal

an unkindness is to them. If they suffer our departure, death 's

the word.

130

ANTONY I must be gone.

ENOBARBUS Under a compelling occasion let women die. It were

F¹. * 3, Mes. F². * 3 Mess. Rowe 2 Mes. Cam, Delius, Craig, Chambers, Canby, Case, NCE, CNS, Alexander prefix for Second Messenger. Kittredge Mess. Ridley Third Mess. 114-116 In . . . bears.] Divided as in Pope. Three lines in Ff, ending *sickness*, . . . *serious*, . . . *beares*. Editors follow Pope. 116 *Gives a letter.*] Added by Johnson. Editors follow Johnson. *Exit Second Messenger.*] Added by Theobald. Cam and others follow Theobald. Delius, Kittredge, Alexander *Exit Messenger*. CNS Messenger and Attendants withdraw Ridley *Exit Messengers*. 118 doth] F¹ doth F²⁻⁴ doe Cam, Delius, Craig, Canby, Kittredge *do* Chambers, Case, NCE, CNS, Alexander, Ridley *doth* 120 revolution low'ring,] As by a turn of the wheel, from the height of pleasure to the depth of its opposite. low'ring,] Ff *lowring*, Cam and others *lowering*, Kittredge, NCE, Alexander *low'ring*, 123 enchanting] F²⁻⁴ omit. Rowe *Egyptian* Rowe, whose text was based on F⁴, had to invent: cf. l. 111. 124, 125 Ten . . . hatch.] Underlying proverb is "Idleness is the mother of all evil." See Tilley: I, 13. 125 How] From Ff. Capell, Dyce, Ridley *Ho!* Cam and others *How Enter Enobarbus.*] Placed as in Ff. Cam and others place after *Enobarbus!* NCE, CNS follow F. 132 a . . . occasion] As in Rowe. Ff *a compelling an occasion*,

pity to cast them away for nothing; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly: I have seen 135 her die twenty times upon far poorer moment. I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.

ANTONY She is cunning past man's thought.

ENOBARBUS Alack, sir, no. Her passions are made of nothing but 140 the finest part of pure love. We cannot call her winds and waters sighs and tears: they are greater storms and tempests than almanacs can report. This cannot be cunning in her: if it be, she makes a shower of rain as well as Jove.

ANTONY Would I had never seen her! 145

ENOBARBUS O, sir, you had then left unseen a wonderful piece of work, which not to have been blest withal would have discredited your travel.

ANTONY Fulvia is dead.

ENOBARBUS Sir? 150

ANTONY Fulvia is dead.

ENOBARBUS Fulvia!

ANTONY Dead.

ENOBARBUS Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it 155 shows to man the tailors of the earth, comforting therein, that when old robes are worn out there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented. This grief is crowned with consolation: your old smock brings forth a new petticoat; and 160 indeed the tears live in an onion that should water this sorrow.

ANTONY

The business she hath broached in the state
Cannot endure my absence.

ENOBARBUS And the business you have broached here cannot be without you; especially that of Cleopatra's, which wholly 165 depends on your abode.

ANTONY

No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the Queen

147, 148 discredited your travel.] = lessened the wonders that your travel has given you. 160 your . . . petticoat;] Underlying proverb: His old cloak buys a new kirtle. See Tilley: B, 607. 161 tears . . . onion] Proverbial. See Tilley: O, 67. 166 abode.] = abiding here. 167 No . . . officers] One line in Rowe; two in Ff ending *Answers: . . . Officers* Editors one line. 169 expedience] = precipitate departure

And get her leave to part. For not alone 170
 The death of Fulvia, with more urgent touches,
 Do strongly speak to us, but the letters too
 Of many our contriving friends in Rome
 Petition us at home. Sextus Pompeius
 Hath given the dare to Cæsar and commands 175
 The empire of the sea. Our slippery people,
 Whose love is never linked to the deserver
 Till his deserts are past, begin to throw
 Pompey the Great and all his dignities
 Upon his son; who, high in name and power, 180
 Higher than both in blood and life, stands up
 For the main soldier; whose quality, going on,
 The sides o' th' world may danger. Much is breeding
 Which, like the courser's hair, hath yet but life
 And not a serpent's poison. Say, our pleasure, 185
 To such whose place is under us, requires
 Our quick remove from hence.

ENOBARBUS

I shall do 't.

Exeunt.

SCENE III. CLEOPATRA'S PALACE, ANOTHER ROOM.

Enter Cleopatra, Charmian, Alexas, and Iras.

CLEOPATRA

Where is he?

CHARMIAN I did not see him since.

CLEOPATRA

See where he is, who 's with him, what he does.

I did not send you. If you find him sad,

Say I am dancing; if in mirth, report

That I am sudden sick. Quick, and return. 5

Exit Alexas.

170 leave] From Pope. Ff *loue* Rowe, etc., Delius *love* Cam and others *leave* Malone conj. *leave* pointing out F's *loues* for *leaves* in *Tit. Andr.* III i 292.
 175 Hath] F¹ *Haue* Editors *Hath* 183 o' th'] F¹. ⁴ o' th' F². ⁵ oth' 184 hair,] From Rowe. F¹. ² *heire*, F². ⁴ *hare*, Theobald notes, from Holinshed's *Description of England*, 1587, III iii p. 224: "it is beleueed with no lesse assurance of some, than that an horse haire laid in a pale full of the like water will in short time stirre and become a liuing creature." Hudson states that children in Vermont so believed. See Furness, 43. 186 place . . . requires] From F². F¹ *places vnder vs, require* Rowe and most editors follow F². Johnson, Ridley *places under us require*, SCENE III.] Added by Capell. CLEOPATRA'S . . . ROOM.] Added by editor after Capell. The speech-prefixes in this Scene in F¹ are: Cleo.; Char., Ch.; An., Ant. 2 See . . . does.] One line in Rowe; two in Ff, ending *is*, . . . *does*: Editors one line. 5 Quick.] F¹ *Quickce*, F². ⁴ *Quickly*, *Exit Alexas.*] Added by Capell.

CHARMIAN

Madam, methinks, if you did love him dearly,
 You do not hold the method to enforce
 The like from him.

CLEOPATRA What should I do, I do not?

CHARMIAN

In each thing give him way, cross him in nothing.

CLEOPATRA

Thou teachest like a fool: the way to lose him.

10

CHARMIAN

Tempt him not so too far: I wish, forbear.
 In time we hate that which we often fear.

Enter Antony.

But here comes Antony.

CLEOPATRA I am sick and sullen.

ANTONY

I am sorry to give breathing to my purpose,—

CLEOPATRA

Help me away, dear Charmian: I shall fall.
 It cannot be thus long; the sides of nature
 Will not sustain it.

15

ANTONY Now, my dearest queen,—

CLEOPATRA

Pray you, stand farther from me.

ANTONY

What 's the matter?

CLEOPATRA

I know by that same eye there 's some good news.
 What says the married woman? You may go.
 Would she had never given you leave to come!
 Let her not say 'tis I that keep you here:

20

11 I wish,] Ff I *wish* Cam and others *I wish*, Anon in Cam conj., CNS *iwis*, Sisson *ywis* *I wish* is acknowledged as weak. Dover Wilson remarks that *iwis* occurs four times elsewhere in Shakespeare and suits the couplet. Furness considers that the weakness of *I wish*, is insufficient ground for disturbing the text. (*iwis*=assuredly, certainly.) 12 *Enter Antony.*] Placed as in Ff. Globe, Delius and others place after *fear*. Cam, Craig, Canby, Case after *Antony*. 13 sick and sullen.] Proverbial phrase: see Tilley: S, 964. 14 purpose,—] Ff *purpose*. Capell's dash, widely adopted. Delius, Chambers *purpose*. CNS *purpose* 16 the sides of nature]=a woman's natural fortitude. 17 queen,—] Ff *Queene*. Theobald's dash, generally adopted. 18 farther] From Ff. Steevens, Delius Craig, Canby *further* 20 What . . . go.] F¹, ² *What says the married woman you may goe?* F², ⁴ *What! saies the married woman you may go?* Rowe *What . . . woman? . . . go;* Cam, Delius, Craig, Canby, Case *What . . . woman? . . . go;* (Canby *go?*) Chambers *What . . . woman?—go*. Kittredge, NCE, Alexander *What . . . woman? . . . go*. CNS, Ridley *What, says . . . woman you may go?*

I have no power upon you; hers you are.

ANTONY

The gods best know—

CLEOPATRA O, never was there queen

So mightily betrayed! Yet at the first 25

I saw the treasons planted.

ANTONY

Cleopatra,—

CLEOPATRA

Why should I think you can be mine and true,
Though you in swearing shake the thronéd gods,
Who have been false to Fulvia? Riotous madness,
To be entangled with those mouth-made vows 30
Which break themselves in swearing!

ANTONY

Most sweet queen,—

CLEOPATRA

Nay, pray you, seek no colour for your going,
But bid farewell, and go. When you sued staying,
Then was the time for words. No going then!
Eternity was in our lips and eyes, 35
Bliss in our brows' bent, none our parts so poor
But was a race of heaven. They are so still,
Or thou, the greatest soldier of the world,
Art turned the greatest liar.

ANTONY

How now, lady!

CLEOPATRA

I would I had thy inches! Thou shouldst know 40
There were a heart in Egypt.

ANTONY

Hear me, Queen.

The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords. Sextus Pompeius 45
Makes his approaches to the port of Rome.

24 know—] Ff *know*. Theobald's dash, generally adopted. 26 Cleopatra,—] Ff Cleopatra. Theobald's dash, widely adopted. Chambers *Cleopatra!* 29 Who . . . madness,] One line in Rowe; two in Ff, ending *Fuluia?* . . . *madnesse*, Editors one line. 31 queen,—] Ff *Queene*. Theobald's dash, widely adopted. Chambers *queen!* 33 But . . . staying,] One line in Rowe; two in Ff, ending *goe:* . . . *staying*, Editors one line. 37 race] Hanmer conj. *ray* Kellner, 174, *grace* Warburton explained as meaning 'smack' or 'flavour' and Johnson agreed. Malone wrote "I am sure that the poet did not mean, was of *heavenly origin*." NED quotes Massinger "A pipe of rich Canary . . . Is it of the right race." Kittredge thinks of divine origin intended, or, as an alternative, accepts Warburton's interpretation. Taste or flavour seems the intended meaning. 41 Egypt.] = Cleopatra herself. 43 services] F¹ *Servicles* awhile;] F¹ *a-while*: F²⁻⁴ *a while*: 46 port of Rome.] Ostia, at the mouth of

Equality of two domestic powers
 Breed scrupulous faction. The hated, grown to strength,
 Are newly grown to love. The condemned Pompey,
 Rich in his father's honour, creeps apace 50
 Into the hearts of such as have not thrived
 Upon the present state, whose numbers threaten;
 And quietness, grown sick of rest, would purge
 By any desperate change. My more particular,
 And that which most with you should save my going, 55
 Is Fulvia's death.

CLEOPATRA

Though age from folly could not give me freedom,
 It does from childishness. Can Fulvia die?

ANTONY

She's dead, my queen.
 Look here, and at thy sovereign leisure read 60
 The garboils she awaked. At the last, best,
 See when and where she died.

CLEOPATRA

O most false love!

Where be the sacred vials thou shouldst fill
 With sorrowful water? Now I see, I see,
 In Fulvia's death, how mine received shall be. 65

ANTONY

Quarrel no more, but be prepared to know
 The purposes I bear, which are, or cease,
 As you shall give th' advice. By the fire
 That quickens Nilus' slime, I go from hence 70
 Thy soldier, servant, making peace or war
 As thou affects.

CLEOPATRA

Cut my lace, Charmian, come.
 But let it be. I am quickly ill and well,
 So Antony loves.

ANTONY

My precious queen, forbear,
 And give true evidence to his love, which stands
 An honourable trial.

CLEOPATRA

So Fulvia told me! 75

the Tiber. 55 safe] *F*¹⁻³ *safe* *F*⁴ *save* Theobald and others *salve* Modern editors *safe* Kellner, 38, '*scuse* i.e., excuse. Abbott, 290, explains as "make my departure unsuspected by you of dangerous consequences." 61 garboils]=tumults. See note to II ii 71. 63 vials] From Pope. *F*¹ *Violles* *F*²⁻⁴ *Viols* (*vials*=lachrymatories: see Johnson.) 71 affects.] From *F*¹. *F*² *affectst* *F*^{3,4} *affect'st* Cam, Delius, Craig, Canby, Kittredge, NCE *affect'st*. Chambers, Case, CNS, Alexander, Ridley *affects*. lace,]=Stay-lace, 74 evidence] Kellner, 52, thought Collier's *credence* plausible. Singer remarked that *trial* in l. 75 supports *evidence* Dyce explained *give true evidence* as "bear true witness" 75 So . . . me!] So Fulvia's treatment by you has given me to under-

I prithee, turn aside and weep for her;
Then bid adieu to me, and say the tears
Belong to Egypt. Good now, play one scene
Of excellent dissembling, and let it look
Like perfect honour.

ANTONY You'll heat my blood: no more! 80

CLEOPATRA

You can do better yet; but this is meetly.

ANTONY

Now, by my sword,—

CLEOPATRA And target. Still he mends;

But this is not the best. Look, prithee, Charmian,

How this Herculean Roman does become

The carriage of his chafe. 85

ANTONY

I'll leave you, lady.

CLEOPATRA Courteous lord, one word.

Sir, you and I must part, but that 's not it.

Sir, you and I have loved, but there's not it.

That you know well. Something it is I would,—

O, my oblivion is a very Antony, 90

And I am all forgotten.

ANTONY

But that your royalty

Holds idleness your subject, I should take you

For idleness itself.

CLEOPATRA 'Tis sweating labour

To bear such idleness so near the heart

As Cleopatra this. But, sir, forgive me, 95

Since my becomings kill me when they do not

Eye well to you. Your honour calls you hence;

Therefore be deaf to my unpitied folly,

And all the gods go with you! Upon your sword

Sit laurel victory! and smooth success 100

Be strewed before your feet!

ANTONY

Let us go. Come.

Our separation so abides and flies

stand! 78 Egypt.]=Cleopatra. 80 blood: no more!] Ff *blood no more?* Rowe *blood; no more.* Cam and others *blood: no more.* Craig, Chambers. Canby, Alexander *blood; no more.* Kittredge *blood. No more!* NCE *blood. No more.* 82 my] F¹ omits. 82 sword—] Ff *Sword.* Rowe's dash, generally adopted. 89 would,—] Ff *would:* Capell's dash. Cam and others *would,—* or *would—* Chambers *would.* CNS *would:* 90, 91 O, my . . . forgotten.] The oblivion which has overtaken my memory is like Antony who remembers nothing of what we were, and I myself am forgetful and forgotten. 91-93 But . . . itself.] Were it not one of your prerogatives to be the queen of trifling, I should take you for trifling personified (*idleness=trifling.*) 101, 102 Come.

That thou residing here goes yet with me,
And I hence fleeting here remain with thee.
Away!

Exeunt. 105

SCENE IV. ROME. CÆSAR'S PALACE.

Enter Octavius Cæsar, reading a letter, Lepidus, and their train.

CÆSAR

You may see, Lepidus, and henceforth know,

Giving him a letter to read.

It is not Cæsar's natural vice to hate
Our great competitor. From Alexandria
This is the news: he fishes, drinks and wastes
The lamps of night in revel; is not more manlike
Than Cleopatra, nor the queen of Ptolemy
More womanly than he; hardly gave audience or
Vouchsafed to think he had partners. You shall find there
A man who is the abstract of all faults
That all men follow.

5

LEPIDUS

I must not think there are
Evils enow to darken all his goodness.
His faults in him seem as the spots of heaven,
More fiery by night's blackness, hereditary
Rather than purchased, what he cannot change
Than what he chooses.

10

15

CÆSAR

You are too indulgent. Let 's grant it is not

... flies] Divided as in Pope; one line in Ff. Editors follow Pope. 103 goes] F¹ goes F²⁻⁴ goest Cam, Delius, Craig, Canby, Kittredge go'st Chambers, NCE goest Case, CNS, Alexander, Ridley goes SCENE IV.] Added by Capell. ROME. . . . PALACE.] Added by editor after Theobald. Cæsar,] Added by Rowe. The speech-prefixes in this Scene in F¹ are: Cæs., Cæsar; Lep.; Mes. 1 Giving . . . read.] Added by Capell. 3 Our] Ff One Hanmer A Heath, Johnson conj. Our Eds. Our competitor.] = associate (of Cæsar and Lepidus in the triumvirate.) 6 Ptolemy] Ff Ptolomy (Cleopatra had been sister and wife of Ptolemy XIII, drowned in the Nile, 47 B.C.) 7-10 More . . . follow.] Divided as Capell. In Ff lines end in audience . . . You . . . faults, . . . follow. Editors follow Capell. 8 Vouchsafed] From Johnson. F¹ vouchsafe F²⁻⁴ did vouchsafe Editors Vouchsaf'd 9 the abstract] F¹ th' abstracts F²⁻⁴ th' abstract F³ the' abstract Editors the abstract 10, 11 there are . . . goodness.] Divided as in Capell. Ff There are, . . . goodness: in one line (F⁴ are) Editors follow Capell. 14 purchased,] = acquired, On the legal implications of purchased, see Barton, 69 f. 16 You are] From Ff. Pope You're Editors You are Let 's] From Ff. Pope Let us Cam, Delius, Craig, Canby, Kittredge Let us Chambers,

Amiss to tumble on the bed of Ptolemy,
 To give a kingdom for a mirth, to sit
 And keep the turn of tippling with a slave,
 To reel the streets at noon and stand the buffet 20
 With knaves that smells of sweat. Say this becomes him,—
 As his composure must be rare indeed
 Whom these things cannot blemish,—yet must Antony
 No way excuse his foils when we do bear
 So great weight in his lightness. If he filled 25
 His vacancy with his voluptuousness,
 Full surfeits and the dryness of his bones
 Call on him for 't: but to confound such time
 That drums him from his sport and speaks as loud
 As his own state and ours, 'tis to be chid 30
 As we rate boys, who, being mature in knowledge,
 Pawn their experience to their present pleasure,
 And so rebel to judgement.

Enter a Messenger.

LEPIDUS

Here's more news.

MESSANGER

Thy biddings have been done; and every hour,
 Most noble Cæsar, shalt thou have report 35
 How 'tis abroad. Pompey is strong at sea;
 And it appears he is beloved of those
 That only have feared Cæsar. To the ports
 The discontents repair, and men's reports
 Give him much wronged.

CÆSAR

I should have known no less. 40

It hath been taught us from the primal state,
 That he which is was wished until he were;
 And the ebb'd man, ne'er loved till ne'er worth love,
 Comes deared by being lacked. This common body,
 Like to a vagabond flag upon the stream, 45

Case, NCE, CNS, Alexander, Ridley *Let's* 17 Ptolemy,] From F¹. ³. F¹⁻⁴
 Ptolomy, 21 smells] F¹ *smels* F²⁻⁴ *smell* Cam and others *smell* Case, Ridley
smells 24 foils] F¹. ² *foyles*, F³. ⁴ *foyls*, Rowe, etc. *foils*, Malone *soils*,
 Kellner, 75, supports *soils*, but remarks "Does not *sports* come nearer the
 context?" Cam, Delius, Craig, Chambers *soils*, Kittredge, Alexander *foils*
 Canby, Case, NCE, CNS, Ridley *foils*, *soils*, meaning moral stains gives
 possible sense; but *foils* meaning thwarting defects is here correct. Cf. *Two*
Angry Women of Abingdon, "a fault . . . hath set a foil upon thy fame, Not
 as the foil doth grace the diamond." (Hazlitt's Dodsley, vii, 288). 26 vacancy]
 =idle time, leisure 31 rate]=either 'scold,' or 'estimate, count' (cf. *All's*
Well ii 176.) 41 been] F¹⁻³ *bin* 43 And . . . love,] One line in Rowe; two in Ff,
 ending *man*, . . . *loue*, Editors one line. 44 deared] Ff *fear'd*, Theobald, Cam

Goes to and back, lack'ying the varying tide,
To rot itself with motion.

MESSENGER

Cæsar, I bring thee word,
Menecrates and Menas, famous pirates,
Makes the sea serve them, which they ear and wound
With keels of every kind. Many hot inroads
They make in Italy; the borders maritime
Lack blood to think on 't, and flush youth revolt.
No vessel can peep forth but 'tis as soon
Taken as seen; for Pompey's name strikes more
Than could his war resisted.

50

CÆSAR

Antony,
Leave thy lascivious wassails. When thou once
Wast beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow; whom thou fought'st against,
Though daintily brought up, with patience more
Than savages could suffer. Thou didst drink
The stale of horses and the gilded puddle
Which beasts would cough at. Thy palate then did deign
The roughest berry on the rudest hedge:
Yea, like the stag, when snow the pasture sheets,
The barks of trees thou browsed. On the Alps

55

60

65

and others *dear'd* or *deared* 46 lack'ying] *Ff lacking* Theobald *lacquying* conveying the idea of the flag (water iris or reed) slavishly (lackey-like) following the motions of the tide. The *F* spelling results from the fusion of the vowels *y* and *i*, which was not uncommon: see Kökeritz, 269. Editors have followed Theobald, with spelling *lackeying*. These lines have often been quoted as conveying the eddying movement by their rhythm: see, for example, Halliday: PS, 32, 33. Churton Collins quoted l. 46 as one of the finest onomatopœic lines in Shakespeare, but he scanned *lackeying* as a trisyllable. (Furness, 66.) varying] *F¹, * varrying* 47 motion.] Capell and Steevens here add Enter another Messenger, which Ridley admits, ascribing the next speech to Mess. Cam and others omit. 48 Menecrates] *F¹⁻³ Menacrates* 49 Makes] *F¹⁻³ Makes* *F⁴ Make* Cam and others *Make* Case, NCE, Ridley *Makes* 52 flush youth revolt.] *F¹ flush . . . reuolt*, *F² flesh . . . revolt*, *F³, * flesh youth to revolt*, Cam and others *flush youth revolt*: Craig, Canby *flush youth revolt*; Chambers, Kittredge, NCE, Alexander *flush youth revolt*. The meaning is that hot-headed youth revolt to join the pirates. 54, 55 for . . . resisted.] = Pompey's prestige so aids piracy that it is more destructively effective than his armed forces could be if you opposed them. 56 wassails.] *F¹, * Vassailles*, *F² Vassails*, *F⁴ Vassals*, Editors *wassails*. 57 Wast] From Steevens. *F¹ Was* *F²⁻⁴ Wert* Cam and others *Wast* Case, NCE, Alexander, Ridley *Was* Modena,] From Johnson (and Plutarch) *Ff Modena*, 58 Hirtius] *F¹⁻³ Hirsius*, Pansa,] *F¹ Pansa* 62 gilded] covered with a yellow film. 66 browsed.] *F¹ brows'd*, *F², * browsedst*, *F⁴ browsed'st*, Cam and others *browsedst* or *browsed'st* (stops differ). CNS, Alexander, Ridley *browsed*, or *brows'd*. 66, 67 browsed . . . strange flesh,] Referring to incidents in Antony's

It is reported thou didst eat strange flesh,
Which some did die to look on. And all this—
It wounds thine honour that I speak it now—
Was borne so like a soldier that thy cheek
So much as lanked not. 70

LEPIDUS 'Tis pity of him.

CÆSAR

Let his shames quickly
Drive him to Rome. 'Tis time we twain
Did show ourselves i' th' field; and to that end
Assemble we immediate council. Pompey
Thrives in our idleness. 75

LEPIDUS To-morrow, Cæsar,
I shall be furnished to inform you rightly
Both what by sea and land I can be able
To front this present time.

CÆSAR Till which encounter,
It is my business too. Farewell. 80

LEPIDUS
Farewell, my lord. What you shall know meantime
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.

CÆSAR Doubt not, sir;
I knew it for my bond. *Exeunt.*

SCENE V. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Cleopatra, Charmian, Iras, and Mardian.

CLEOPATRA
Charmian!

CHARMIAN
Madam?

retreat after his defeat at Modena, and taken from Plutarch, 919; Brooke: Plutarch, ii 26. 75 we] F¹ *me* Knight read *me* as ethical dative and defended it; similarly Craig, CNS read *me* Cam, Delius, Chambers, Canby, Case, Kittredge, NCE, Alexander, Ridley *we* *we* is supported by *we twain* in l. 73 and *our* in l. 76. 78 be able] Anon in Cam. conj. *assemble* Kellner, 41, conj. *leave* (i.e. levy), with stress on last syllable. *able*=effective 79, 80 Till . . . Farewell.] Divided as in Pope; one line in Ff. Editors follow Pope. 83, 84 Doubt . . . bond.] Divided as in Capell; one line in Ff. Editors follow Capell. 84 knew] Walker conj., Dyce, Ridley *know* Cam and others *knew* SCENE V.] Added by Capell. ALEXANDRIA. . . PALACE.] Added by editor after Theobald. The speech-prefixes in this Scene in F¹ are: Cleo.; Char.; Mar.; Alex.

CLEOPATRA

Ha, ha!

Give me to drink mandragora.

CHARMIAN

Why, madam?

CLEOPATRA

That I might sleep out this great gap of time

5

My Antony is away.

CHARMIAN

You think of him too much

CLEOPATRA

O, 'tis treason!

CHARMIAN

Madam, I trust not so.

CLEOPATRA

Thou, eunuch Mardian!

MARDIAN

What 's your Highness' pleasure?

CLEOPATRA

Not now to hear thee sing. I take no pleasure

In aught an eunuch has. 'Tis well for thee

10

That being unseminared, thy freer thoughts

May not fly forth of Egypt. Hast thou affections?

MARDIAN

Yes, gracious madam.

CLEOPATRA

Indeed!

MARDIAN

Not in deed, madam, for I can do nothing

15

But what indeed is honest to be done.

Yet have I fierce affections, and think

What Venus did with Mars.

CLEOPATRA

O Charmian,

Where think'st thou he is now? Stands he, or sits he?

Or does he walk? or is he on his horse?

20

O happy horse, to bear the weight of Antony!

Do bravely, horse! for wot'st thou whom thou mov'st?

The demi-Atlas of this earth, the arm

And burgonet of men. He 's speaking now,

Or murmuring 'Where 's my serpent of old Nile?'

25

3, 4 Ha, . . . mandragora.] Divided as in Steevens; one line in Ff. Editors follow Steevens. 3 Ha, ha!] Furness points out this expresses boredom. Kittredge notes: a yawn of ennui. CNS has S.D. [yawns] 4 mandragora.] F¹ Mandragoru. F²⁻⁴ Mandragoras. Johnson *Mandragora*. Strong narcotic plant, about which, writes Ellacombe, 162, much sad nonsense was written. See Pliny, ii, Bk. xxv, ch. xiii, p. 235; and Furness, 70. 5, 6 time My] Ff *time: My* Cam, etc. *time My* Delius *time, My* 18 Charmian,] F¹ Charmion: 23, 24 the arm And burgonet]=the complete warrior, for offence (arm) and defence (burgonet). Burgonet described by De Banke, 197, as "a metal helmet that covered head, cheeks, and neck, with a 'fall,' or eyeshade, attached to the

For so he calls me. Now I feed myself
With most delicious poison. Think on me
That am with Phœbus' amorous pinches black
And wrinkled deep in time. Broad-fronted Cæsar,
When thou wast here above the ground, I was
A morsel for a monarch; and great Pompey
Would stand and make his eyes grow in my brow:
There would he anchor his aspect, and die
With looking on his life.

Enter Alexas from Antony.

ALEXAS Sovereign of Egypt, hail!

CLEOPATRA
How much unlike art thou Mark Antony!
Yet, coming from him, that great med'cine hath
With his tinct gilded thee.
How goes it with my brave Mark Antony?

ALEXAS
 Last thing he did, dear Queen,
 He kissed—the last of many doubled kisses—
 This orient pearl. His speech sticks in my heart.

CLEOPATRA
Mine ear must pluck it thence.

ALEXAS 'Good friend,' quoth he,
 'Say, the firm Roman to great Egypt sends
 This treasure of an oyster; at whose foot,
 To mend the petty present, I will piece
 Her opulent throne with kingdoms. All the east,
 Say thou, shall call her mistress.' So he nodded,
 And soberly did mount an arm-gaunt steed,

front." 29 time.] From Ff. Rowe, Cam and others *time*? Chambers *time!* Ridley *time*. Cæsar,] Julius Cæsar. 31 great Pompey] This refers to Gnaeus Pompeius, elder brother of the Pompey in this play: see Plutarch, 922; Brooke: Plutarch, ii 37; and note to iii xiii 118. 34 Enter . . . Antony.] Ff Enter . . . Cæsar. An error in F: see l. 36. Rowe, etc., Cam and others Enter Alexas. Chambers Enter . . . Cæsar. Case, CNS, Ridley Enter . . . Antony. 36 great med'cine]=the *elixir vitae* transforming base metals into gold. See Furness, 74. 40 kissed— . . . kisses—] Ff *kist* . . . *kisses* (F²⁻⁴ *kisses*.) Theobald *kist*, . . . *kisses*, Cam and others adopt dashes. Craig, Canby *kiss'd*, . . . *kisses*, 45 piece] F¹, *peece* (=piece out, augment.) 48 an arm-gaunt] Ff *an Arme-gaunt* Alternatives for *arm-gaunt* proposed or adopted are many: among them *arm-girt*, *termagant*, *arrogant*, *ardent*, *rampaunt*, *armigerent*. Malone and others suggest that the word is misprinted. Explanations of the word are numerous. Boswell and Knight both explained as looking fierce in armour; Halliwell, thin as one's arm. The construction is similar to *marble-constant* in this play,

**Who neighed so high that what I would have spoke
Was beastly dumb'd by him.**

CLEOPATRA What, was he sad or merry? 50

ALEXAS

Like to the time o' th' year between the extremes
Of hot and cold, he was nor sad nor merry.

CLEOPATRA

O well-divided disposition! Note him,
Note him, good Charmian, 'tis the man; but note him.
He was not sad, for he would shine on those

That make their looks by his; he was not merry,
Which seemed to tell them his remembrance lay
In Egypt with his joy; but between both.
O heavenly mingle! Be'st thou sad or merry,
The violence of either thee becomes,
So does it no man else. Met'st thou my posts?

ALEXAS

**Ay, madam, twenty several messengers:
Why do you send so thick ?**

CLEOPATRA Who's born that day
When I forget to send to Antony
Shall die a beggar. Ink and paper, Charmian.
Welcome, my good Alexas. Did I, Charmian,
Ever love Caesar so?

65

CHARMIAN O that brave Cæsar!

CLEOPATRA
Be choked with such another emphasis!
Say, the brave Antony.

CHARMIAN The valiant Cæsar!

CLEOPATRA
By Isis, I will give thee bloody teeth 70

v ii 239, and *flower-soft hands* in ii ii 213. From these examples *arm-gaunt* could mean gaunt as an arm. But Antony is not Don Quixote. From a hint dropped by Nares it appears that the description of the horse is meant to state some fact about the master. A similar construction to *arm-gaunt* is *thought-sick* in *Hamlet* iii iv 50, where the meaning is sick by reason of thought or anxiety. In the same way *arm-gaunt* would mean gaunt or worn as the result of the exercise of arms, or, briefly, war-worn, an allusion to Antony's many campaigns. In which case we go back to Warburton's early explanation, "his steed worn lean and thin by much service in war," with Kittredge's provision that *gaunt* does not here mean 'worn-out' or 'worn too thin,' but is used in a good sense. Cam, Craig, Chambers, Canby, Case, Kittredge, NCE, CNS, Alexander, Ridley *arm-gaunt* Delius *arrogant* For other readings and proposals, see Furness, 75-78. 50 dumbled] F¹. ² *dumbe* F³. ⁴ *dumb* Theobald, editors *dumb'd* or *dumbled* 61 man] F¹ *mans* Editors *man* (Sisson *man's*) 63-67 Who's . . . so?] Verse in Rowe; prose in Ff. Editors follow Rowe.

If thou with Cæsar paragon again
My man of men.

CHARMIAN By your most gracious pardon,
I sing but after you.

CLEOPATRA My salad days,
When I was green in judgement, cold in blood,
To say as I said then! But come, away.
Get me ink and paper.
He shall have every day a several greeting,
Or I 'll unpeope Egypt.

75

Exeunt.

ACT II

SCENE I. MESSINA. POMPEY'S HOUSE.

Enter Pompey, Menecrates, and Menas, in warlike manner.

POMPEY

If the great gods be just, they shall assist
The deeds of justest men.

MENECRATES

Know, worthy Pompey,
That what they do delay, they not deny.

POMPEY

Whiles we are suitors to their throne, decays
The thing we sue for.

MENECRATES

We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good: so find we profit
By losing of our prayers.

5

POMPEY

I shall do well.
The people love me, and the sea is mine;
My powers are crescent, and my auguring hope
Says it will come to th' full. Mark Antony
In Egypt sits at dinner, and will make
No wars without doors. Cæsar gets money where
He loses hearts. Lepidus flatters both,
Of both is flattered, but he neither loves,
Nor either cares for him.

10

15

MENECRATES

Cæsar and Lepidus

71 paragon]=compare. 76-78 Get . . . Egypt.] Divided as in Johnson. In Ff *Get . . . Paper*, in one line, the rest prose. Editors follow Johnson. ACT II SCENE I.] Added by Rowe. MESSINA. . . HOUSE.] Added by editor after Capell. The speech-prefixes in this Scene in F¹ are: Pom.; Mene.; Var. Thus in F Menas has no speech in this Scene. 2-5 Know, . . . for.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 16, 17 Cæsar . . . carry.] Divided as in Hammer; two lines in Ff, ending *field*; . . . *carry*. Editors follow Hammer.

Are in the field: a mighty strength they carry.

POMPEY

Where have you this? 'Tis false.

MENEKRATES

From Silvius, sir.

POMPEY

He dreams: I know they are in Rome together,
Looking for Antony. But all the charms of love,
Salt Cleopatra, soften thy waned lip!
Let witchcraft join with beauty, lust with both!
Tie up the libertine in a field of feasts,
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness!

20

25

Enter Varrius.

How now, Varrius!

VARRIUS

This is most certain that I shall deliver:
Mark Antony is every hour in Rome
Expected. Since he went from Egypt 'tis
A space for farther travel.

30

POMPEY

I could have given less matter

A better ear. Menas, I did not think
This amorous surfeiter would have donned his helm
For such a petty war. His soldiership
Is twice the other twain: but let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's widow pluck
The ne'er-lust-wearied Antony.

35

MENEKRATES

I cannot hope

21 Salt]=wanton. waned] Ff *wand* Steevens *wan'd* Johnson conj. *fond* Theobald conj. *warm* Pope *wan* Anon in Cam con. *wann'd* Steevens' *wan'd* represents either wanned or waned. Dover Wilson conj. *e:d* error in *wand*, giving *wane*=wan, with a meaning of dusky. (CNS, 160.) *waned*=withered. Cam, Case, CNS *waned* Chambers *wanned* Delius, Craig, Canby, Kittredge, NCE, Alexander, Ridley *wan'd* 23 Tie . . . field of feasts.] The meaning has been disputed. Collier conj. *Lay . . . flood of feasts*; Dover Wilson conj. *file for field* (= 'thread' and also 'series'). No change seems needed. Antony is feasting in Egypt and Pompey wants him to stay there. May he remain tied up like a beast tethered in a field, and thus, kept out of harm's way, continue grazing. 27 *Lethe'd*] Ff *Lethied* dullness!] Ff *dulnesse*—Hanmer, Cam, etc. *dulness!* or *dullness!* Chambers, CNS, Alexander, Ridley *dullness*— 31 space]=plenty of opportunity farther] From Ff. Steevens, etc., Delius, Craig *further* 35, 36 rear . . . opinion,]=think more highly of ourselves (Case). 38 *ne'er-lust-wearied*] From Theobald. F¹. ² *neere Lust-*

Cæsar and Antony shall well greet together.
 His wife that 's dead did trespasses to Cæsar; 40
 His brother warred upon him; although, I think,
 Not moved by Antony.

POMPEY I know not, Menas,
 How lesser enmities may give way to greater.
 Were 't not that we stand up against them all,
 'Twere pregnant they should square between themselves; 45
 For they have entertained cause enough
 To draw their swords: but how the fear of us
 May cement their divisions and bind up
 The petty difference, we yet not know.
 Be 't as our gods will have 't! It only stands 50
 Our lives upon to use our strongest hands.
 Come, Menas. *Exeunt.*

SCENE II. ROME. THE HOUSE OF LEPIDUS.

Enter Enobarbus and Lepidus.

LEPIDUS

Good Enobarbus, 'tis a worthy deed,
 And shall become you well, to entreat your captain
 To soft and gentle speech.

ENOBARBUS

I shall entreat him
 To answer like himself. If Cæsar move him,
 Let Antony look over Cæsar's head 5
 And speak as loud as Mars. By Jupiter,
 Were I the wearer of Antonius' beard,
 I would not shave 't to-day.

LEPIDUS

'Tis not a time
 For private stomaching.

ENOBARBUS

Every time

wearied F³. ⁴ *near Lust-wearied* Cam and others follow Theobald. Delius, Chambers *ne'er lust-wearied* 39 greet together.] Furness, 88, argues strongly for the usual phrase 'gree together'; and Ridley adopts it. Cam and others *greet together*: (various stops). 41 warred] F¹ *wan'd* Editors *warred* or *warr'd* 43 How . . . greater.] Form of proverb: see Tilley: G, 446. 43, 44 greater. Were't . . . all,] Punctuated as in Rowe. Ff *greater, Were't . . . all*: Cam and others follow Rowe. (Chambers *Were it*) Craig, Canby *greater. Were't . . . all* 45 square]=quarrel SCENE II.] Added by Rowe. ROME. . . LEPIDUS.] Added by Rowe and Capell. The speech-prefixes in this Scene in F¹ are: Lep., Lepi.; Enob., Eno., Enobar.; Ant., Anth.; Cæsar, Cæs.; Mece., Mec., Mecenas; Agri., Agrip. 7, 8 Were . . . to-day.] If I were Antony I'd face him, my beard rough and unkempt, without ceremony. 7 Antonius'] Ff *Antonio's* Steevens, Cam and others *Antonius'* Chambers, CNS *Antonio's* 8, 9 'Tis . . . stomaching.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 9 private stomaching.]=personal show of affront. 9, 10

Serves for the matter that is then born in 't.

10

LEPIDUS

But small to greater matters must give way.

ENOBARBUS

Not if the small come first.

LEPIDUS

Your speech is passion:

But pray you stir no embers up. Here comes

The noble Antony.

Enter Antony and Ventidius.

ENOBARBUS

And yonder, Cæsar.

Enter Cæsar, Mæcenus, and Agrippa.

ANTONY

If we compose well here, to Parthia.

15

Hark, Ventidius.

CÆSAR

I do not know,

Mæcenus: ask Agrippa.

LEPIDUS

Noble friends,

That which combined us was most great, and let not

A leaner action rend us. What 's amiss,

20

May it be gently heard. When we debate

Our trivial difference loud, we do commit

Murther in healing wounds. Then, noble partners,

The rather for I earnestly beseech,

Touch you the sourest points with sweetest terms,

Nor curstness grow to th' matter.

ANTONY

'Tis spoken well.

25

Were we before our armies and to fight,

I should do thus.

Flourish.

CÆSAR

Welcome to Rome.

Every . . . in 't.] Divided as in Pope. Prose in Ff. Editors follow Pope. 12-14 Your . . . Antony.] Divided as in Pope. Two lines in Ff, ending *stirre* . . . Anthony: Editors follow Pope. 14 Mæcenus,] Ff Mæcenus, (and throughout the play) 16 Hark,] F¹.² *Hearke* Hanmer, Dyce, Globe *Hark thee*, Capell *Hark you*, No extra word is needed: the mid-line pause compensates. Cam and others *Hark*, Dyce ii, Delius, Craig, Chambers, Canby *Hark ye*, 16, 17 I . . . Agrippa.] Divided as in Capell. One line in Ff. Cam and others follow Capell. Alexander follows F. 20, 22 When . . . wounds.] Discussion of our trivial differences inflames them fatally, like the surgeon who mistreats small wounds; and kills the patient. 22 Murther] As in Ff. Johnson *Murder*. Cam, Delius, Craig, Chambers, Canby, NCE, CNS, Alexander *Murder*. Case, Kittredge, Ridley *Murther*. 27 *Flourish*.] From Ff. Delius, Craig, Chambers omit. Delius notes that there is here some accompanying action in which Antony greets Cæsar. CNS adds S.D.: takes his hand. 28-32] Stevens

ANTONY

Thank you.

CÆSAR

Sit.

30

ANTONY

Sit, sir.

CÆSAR

Nay, then.

They are seated.

ANTONY

I learn you take things ill which are not so,
Or being, concern you not.

CÆSAR

I must be laughed at,

35

If, or for nothing or a little, I

Should say myself offended, and with you

Chiefly i' th' world; more laughed at that I should

Once name you derogately, when to sound your name

It not concerned me.

ANTONY

My being in Egypt, Cæsar,

40

What was 't to you?

CÆSAR

No more than my residing here at Rome

Might be to you in Egypt. Yet, if you there

Did practise on my state, your being in Egypt

Might be my question.

ANTONY

How intend you, practised?

CÆSAR

You may be pleased to catch at mine intent

45

By what did here befall me. Your wife and brother

Made wars upon me, and their contestation

Was theme for you: you were the word of war.

treated *Welcome . . . Nay*, as one line. Chambers, Case, Kittredge, NCE, CNS, Ridley so treat *Welcome . . . Nay, then*. 32 *They are seated*.] Added by editor. Kittredge, Alexander *They sit*. 34, 35 I . . . little, I] Divided as in Rowe. One line in Ff. Editors follow Rowe. 39, 40 *My . . . you?*] Divided as in Capell. One line in Ff. Editors follow Capell. 43 *practise on*]=plot against. 48 *Was theme for you*:] Ff *Was Theame for you*, (F² *Theme*) Cam, Delius, Craig, Chambers, Canby, CNS, Ridley *Was theme for you*, Case *Was theme for you*: Kittredge, NCE, Alexander *Was theme for you*: Many conjectures include Warburton's and Capell's *them'd* for *Theame*; Malone proposed *Was them'd from you*—Johnson *Had theme from you*, Collier *For theme was you*, Staunton *Had you for theme*, For these and others, see Furness, 93, 94. Deighton suggested *thenne* for *theame* and Dover Wilson thinks this the best proposal. *Theme*, however, seems supported by word in the same line. The phrase as it stands can only be interpreted in terms of Antony's answer in ll. 49, 50. We learn that Cæsar had in effect stated in l. 48

ANTONY

You do mistake your business. My brother never
 Did urge me in his act. I did inquire it 50
 And have my learning from some true reports
 That drew their swords with you. Did he not rather
 Discredit my authority with yours,
 And make the wars alike against my stomach,
 Having alike your cause? Of this my letters 55
 Before did satisfy you. If you 'll patch a quarrel,
 As matter whole you have to make it with,
 It must not be with this.

CÆSAR

You praise yourself
 By laying defects of judgement to me, but
 You patched up your excuses.

ANTONY

Not so, not so! 60
 I know you could not lack, I am certain on 't,
 Very necessity of this thought, that I,
 Your partner in the cause 'gainst which he fought,

that Antony's brother in making war 'did urge' Antony. ll. 46-48 then mean: You were the pretext (word) for which your wife and brother made war on me, which conflict urged you to further hostile action. 51 reports] Pope, Hanmer, Kellner *reporters* Editors *reports* 55 Having alike your] Johnson remarks "The meaning seems to be, 'having the same cause as you to be offended with me.' But why, because he was offended with Antony, should he make war upon Cæsar? May it not read thus: '*Hating* alike *our* cause?' " Kellner, 117, supports *Hating* quoting Massinger's MS. correction *hating* for *having* (Greg's Massinger's Autograph Corrections in "The Duke of Milan." Library, 1923). Editors *Having alike your* In this phrase (*Having . . . cause?*) Antony identifies himself with Cæsar: "your cause and mine being identical." 57 As . . . make] F¹ *As matter whole you have to make* F²⁻⁴ *As matter whole you have to take* Rowe *As matter whole you've not to make* Rowe's insertion of *not* has been widely followed. Capell, Cam, Delius, Chambers, Kittredge, NCE, CNS, Canby, Alexander *As matter whole you have not to make* Craig *As matter whole you n'have to make* Case follows Rowe. Ridley *As matter whole you have to make* Sisson *As matter whole you'd have to make* Much discussion of this line. Those for inclusion of *not*, apart from the above, include Malone, Singer, Staunton, Dyce; and some insist that the negative is absolutely essential. Those against *not* include Knight, Collier, Nichols, Ingleby and the Cowden Clarkes, on whom see Furness, 95, 96. The significance of the passage turns on the meaning of *As* In this instance it is interpretable as *inasmuch as*, *seeing that*, which are established meanings among many. The passage then signifies: "If you will patch a quarrel, it must not be by means of this partial affair, inasmuch as you have complete cause wherewith to do it." The introduction of *not*, with this interpretation, is unnecessary, and, in fact, involves an inconsequence: if Cæsar had *not* a whole matter wherewith to patch a quarrel, the immediate affair might be made to serve. (*patch*=fabricate; *matter whole*=Pompey.) 58-60 You . . . excuses.] Divided as in Pope. Prose in Ff. Editors follow Pope.

Could not with graceful eyes attend those wars
Which fronted mine own peace. As for my wife, 65
I would you had her spirit in such another.
The third o' th' world is yours, which with a snaffle
You may pace easy, but not such a wife.

ENOBARBUS Would we had all such wives, that the men might go
to wars with the women! 70

ANTONY

So much uncurbable, her garboils, Cæsar,
Made out of her impatience,—which not wanted
Shrewdness of policy too,—I grieving grant
Did you too much disquiet: for that you must
But say I could not help it.

CÆSAR I wrote to you 75
When rioting in Alexandria. You
Did pocket up my letters, and with taunts
Did gibe my missive out of audience.

ANTONY Sir,

He fell upon me ere admitted. Then
Three kings I had newly feasted and did want 80
Of what I was i' th' morning: but next day
I told him of myself, which was as much
As to have asked him pardon. Let this fellow
Be nothing of our strife: if we contend,
Out of our question wipe him.

CÆSAR You have broken 85
The article of your oath, which you shall never
Have tongue to charge me with.

LEPIDUS Soft, Cæsar!

ANTONY

No, Lepidus, let him speak.
The honour is sacred which he talks on now,
Supposing that I lacked it. But on, Cæsar. 90
The article of my oath.

CÆSAR

To lend me arms and aid when I required them,

64 graceful] Pope *grateful* which Ridley thinks probably right. Steevens explains the phrase as "I could not look *handsomely* on such or such a proceeding." 71 garboils,] Cotgrave: Garbouil: *A garboyle, hurly-burly, great stirre*, etc. 73 Shrewdness] F¹. ^a *Shrodenesse* 75, 76 I wrote . . . You] Divided as in Rowe. One line in Ff, reading *in Alexandria you* Editors follow Rowe. 78 missive]=emissary, messenger. 78, 79 Sir, . . . Then] Ff one line. Capell's division, generally adopted. 79 admitted. Then] Ff *admitted, then*: Rowe, Cant, Delius, Craig, Canby, Case *admitted: then* Chambers, Kittredge, NCE, Alexander *admitted. Then* CNS, Ridley *admitted, then*: 82 told] Kellner, 107, *called* 85-87 You . . . with.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 90 on,] F¹. ^a *on*, F¹. ^a *on* 92, 93 To . . . denied.]

The which you both denied.

ANTONY Neglected rather,
And then when poisoned hours had bound me up
From mine own knowledge. As nearly as I may, 95
I'll play the penitent to you: but mine honesty
Shall not make poor my greatness, nor my power
Work without it. Truth is that Fulvia,
To have me out of Egypt, made wars here;
For which myself, the ignorant motive, do 100
So far ask pardon as befits mine honour
To stoop in such a case.

LEPIDUS 'Tis noble spoken.

MÆCENAS
If it might please you to enforce no further
The griefs between ye: to forget them quite
Were to remember that the present need 105
Speaks to atone you.

LEPIDUS Worthily spoken, Mæcenas.

ENOBARBUS Or, if you borrow one another's love for the instant,
you may, when you hear no more words of Pompey, return it
again. You shall have time to wrangle in when you have nothing
else to do. 110

ANTONY
Thou art a soldier only. Speak no more.

ENOBARBUS
That truth should be silent I had almost forgot.

ANTONY
You wrong this presence: therefore speak no more.

ENOBARBUS
Go to, then: your considerate stone.

CÆSAR 115
I do not much dislike the matter, but
The manner of his speech; for 't cannot be

From F⁴. Prose in F¹⁻³. Editors follow F⁴. 95 knowledge. As] From Hanmer. Ff *knowledge, as* Cam and others *knowledge. As* Ridley *knowledge; as* 105 remember that] From Capell. F¹ *remember: that* F²⁻⁴ *remember, that* Editors follow Capell. 106 atone] reconcile. 111 soldier only. Speak] Ff *Souldier, onely speake* Cam and others *soldier only: speake* Craig, Chambers, Canby, NCE *soldier only: speake* Kittredge, Alexander *soldier only. Speake* Ridley *soldier only, speake* 112 That . . . forgot.] Form of proverb: All truths must not be told. See Tilley: T, 594. 114 then: . . . stone.] As in Ff. Cam and others *then; . . . stone.* Chambers, Kittredge *then! . . . stone.* Alexander *then— . . . stone!* Ridley *then: . . . stone.* The meaning of *your considerate stone.* is "I'll be as obligingly mute as a stone." Cf. the proverbial "Mute as a statue," in Tilley: S, 834.

We shall remain in friendship, our conditions
 So diff'ring in their acts. Yet, if I knew
 What hoop should hold us stanch, from edge to edge
 O' th' world I would pursue it.

AGRIPPA Give me leave, Cæsar. 120

CÆSAR

Speak, Agrippa.

AGRIPPA

Thou hast a sister by the mother's side,
 Admired Octavia. Great Mark Antony
 Is now a widower.

CÆSAR Say not so, Agrippa.
 If Cleopatra heard you, your reproof
 Were well deserved of rashness. 125

ANTONY

I am not married, Cæsar. Let me hear
 Agrippa further speak.

AGRIPPA

To hold you in perpetual amity,
 To make you brothers and to knit your hearts
 With an unslipping knot, take Antony
 Octavia to his wife, whose beauty claims
 No worse a husband than the best of men,
 Whose virtue and whose general graces speak
 That which none else can utter. By this marriage
 All little jealousies which now seem great,
 And all great fears which now import their dangers,
 Would then be nothing. Truths would be tales
 Where now half tales be truths. Her love to both
 Would each to other and all loves to both 140

118, 120 knew . . . stanch, . . . world] Pope's punctuation. F¹. ^a *knew*, . . . *staunch* . . . *world*: F². ^a *knew*, . . . *staunch* . . . *world*, Cam and others follow Pope. (CNS *knew*), Alexander, Ridley *knew* . . . *stanch*, . . . *world*, 122-124 Thou . . . widower.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 123 Octavia.] Ff Octavia? Rowe and others *Octavia*! Cam and others *Octavia*: Many editors follow Rowe. Chambers, Kittredge, NCE, Alexander *Octavia*. Craig, Canby *Octavia*; Ridley *Octavia*? 124-126 Say . . . rashness.] Divided as in Theobald. Prose in Ff. Editors follow Theobald. 124 not so,] From Rowe. Ff *not, say* Editors *not so*, 125 Cleopatra] F¹ Cleopater 125, 126 your . . . rashness.] your rashness well deserved reproof. 125 reproof] From Hanmer, Warburton conj. F¹. ^a *proofe* F². ^a *proof* Editors *reproof* 127, 128 I . . . speak.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 133, 134 No . . . Whose] As in F². One line in F¹. Editors follow F². 138, 139 Truths . . . truths.] Whereas now any reported half-truths may be taken for gospel, the marriage could make any whole-truths seem mere gossip. 138 be tales] Ff *be tales*,

Draw after her. Pardon what I have spoke,
For 'tis a studied, not a present thought,
By duty ruminated.

ANTONY Will Cæsar speak?

CÆSAR

Not till he hears how Antony is touched
With what is spoke already.

ANTONY What power is in Agrippa, 145
If I would say, 'Agrippa, be it so,'
To make this good?

CÆSAR The power of Cæsar, and
His power unto Octavia.

ANTONY May I never
To this good purpose, that so fairly shows,
Dream of impediment! Let me have thy hand 150
Further this act of grace, and from this hour
The heart of brothers govern in our loves
And sway our great designs!

CÆSAR There's my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly. Let her live 155
To join our kingdoms and our hearts; and never
Fly off our loves again!

LEPIDUS Happily, amen!

ANTONY

I did not think to draw my sword 'gainst Pompey;
For he hath laid strange courtesies and great
Of late upon me. I must thank him only, 160
Lest my remembrance suffer ill report;
At heel of that, defy him.

LEPIDUS Time calls upon 's.
Of us must Pompey presently be sought,
Or else he seeks out us.

ANTONY Where lies he?

145 spoke] From F¹, ². F³, ⁴ spoken 147, 148 The . . . Octavia.] Divided as in Theobald. In Ff lines end in Cæsar, . . . Octavia. Editors follow Theobald. 148-150 May . . . impediment!] Cf. Sonnet cxvi, ll. 1, 2. 150, 151 hand Further] Ff hand Further Theobald, Craig, Chambers, Canby hand; Further Cam, Delius, Case, CNS hand: Further Kittredge, NCE, Alexander hand. Further Ridley hand Further Antony says Give me your hand in furtherance of this happy proposal. 153 There's] From Ff. Theobald, Cam and others There is NCE, CNS, Ridley There's 165 Mount Misenum.] From Rowe. Ff Mount-Mesena. Cam and others Mount Misenum. Case, Ridley Mount Misena. What is] From Ff. Hanmer, Cam, Craig, Canby, Case What's Delius and others What is

CÆSAR

About the Mount Misenum.

ANTONY

What is his strength

165

By land?

CÆSAR

Great and increasing; but by sea

He is an absolute master.

ANTONY

So is the fame.

Would we had spoke together! Haste we for it:

Yet, ere we put ourselves in arms, dispatch we

The business we have talked of.

CÆSAR

With most gladness;

170

And do invite you to my sister's view,

Whither straight I'll lead you.

ANTONY

Let us, Lepidus,

Not lack your company.

LEPIDUS

Noble Antony,

Not sickness should detain me.

Flourish. Exeunt. Manent Enobarbus, Agrippa, Mæcnas.

MÆCENAS

Welcome from Egypt, sir.

175

ENOBARBUS

Half the heart of Cæsar, worthy Mæcnas! My
honourable friend, Agrippa!

AGRIPPA

Good Enobarbus!

MÆCENAS

We have cause to be glad that matters are so well
digested. You stayed well by 't in Egypt.

180

ENOBARBUS

Ay, sir; we did sleep day out of countenance and
made the night light with drinking.

MÆCENAS

Eight wild boars roasted whole at a breakfast, and
but twelve persons there: is this true?

165, 166 What . . . land?] Divided as in Hanmer. Prose in Ff. Cam, Craig, Canby, Case, CNS follow Hanmer. Delius, Chambers, Kittredge, NCE, Alexander follow F. For Ridley, see note to l. 166. 166 By land?] Hanmer transferred *By land* to begin Cæsar's speech *By land great* Ridley follows reading *By land, great* Cam and others follow F. 166, 167 but . . . master.] Divided as in Theobald. One line in Ff. Editors follow Theobald. 168 spoke together!] Schmidt interpreted as meaning 'joined battle': cf. II vi 25. Kittredge understands Cæsar as wishing that a conference with Pompey had taken place. Dover Wilson considers that Cæsar refers to the past need of conversation between Antony and himself. The *we* in l. 169 supports Dover Wilson. 172, 173 Let . . . company.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 173, 174 Noble . . . me.] Divided as in Hanmer. Prose in Ff. Editors follow Hanmer. 174 *Exeunt. Manent*] F¹ Exit omnes. Manet F²⁻⁴ Exeunt omnes. Manent 180 digested.] F¹ *digested*: F²⁻⁴, Cam and others *digested*. Chambers, Case, Kittredge, Ridley *digested*. 180 You . . . Egypt.] Mæcnas contrasts the present composition of affairs (digestion) with the prolonged threat to harmony caused by Antony's activities in

ENOBARBUS This was but as a fly by an eagle. We had much 185
more monstrous matter of feast, which worthily deserved noting.

MÆCENAS She's a most triumphant lady, if report be square to
her.

ENOBARBUS When she first met Mark Antony, she pursed up his
heart upon the river of Cydnus. 190

AGRIPPA There she appeared indeed, or my reporter devised
well for her.

ENOBARBUS

I will tell you.

The barge she sat in, like a burnished throne,
Burned on the water. The poop was beaten gold; 195

Purple the sails, and so perfumed that
The winds were lovesick with them; the oars were silver,

Which to the tune of flutes kept stroke and made
The water which they beat to follow faster,

As amorous of their strokes. For her own person, 200
It beggared all description. She did lie

In her pavilion, cloth-of-gold of tissue,

O'erpicturing that Venus where we see

The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids, 205

With divers-coloured fans, whose wind did seem

To glow the delicate cheeks which they did cool,

And what they undid did.

AGRIPPA O, rare for Antony!

ENOBARBUS

Her gentlewomen, like the Nereides,

So many mermaids, tended her i' th' eyes, 210

Egypt. 190 Cydnus.] F¹ Sidnis A river in Cilicia running from the Taurus range past Tarsus into the Mediterranean. (Sugden, 142, gives further particulars.) 195 Burned] From Malone. Ff *Burnt* Editors *Burned* or *Burn'd* 197 The . . . silver,] One line in Pope; two in Ff, ending *Loue-sicke*. . . *Siluer*, Editors follow Pope. lovesick with them; the] From Capell (*them*.) Ff *Loue-sicke*. With them the Cam and others love-sick with them; the Craig love-sick with them, the Kittredge lovesick with them; the NCE love-sick with them. The oars] F¹ Owers 202 cloth-of-gold of tissue,] Ff cloth of Gold, of Tissue, Cam and others cloth-of-gold of tissue, Case, CNS, Alexander, Ridley cloth-of-gold, of tissue, Delius (cloth of gold of tissue) Craig, Ridley put in dashes. Ridley omits hyphens. In North's Plutarch Cleopatra is described as "vnder a pavilion of cloth of gold of tissue, apparelled and attired like the goddesse Venus, commonly drawne in picture:" (Plutarch, 922; Brooke: Plutarch, ii 38.) Hotson: SSD, 180, would keep F's comma, after *gold*, thinking two fabrics are indicated, which are cloth of gold (rich silks heavily stitched with gold thread) and tissue (fabric woven of gold thread on a light silk foundation). 203 Venus] F¹ *Venus* 207 glow] From Rowe. F² *gloue* F²⁻⁴ *glove* Editors glow 209 gentlewomen,] F¹ *Gentlewoman*, Nereides,] From Ff, Pope *Nereids*, 210 tended her

And made their bends adornings. At the helm
 A seeming mermaid steers. The silken tackle
 Swell with the touches of those flower-soft hands
 That yarely frame the office. From the barge
 A strange invisible perfume hits the sense 215
 Of the adjacent wharfs. The city cast
 Her people out upon her; and Antony,
 Enthroned i' th' market-place, did sit alone,
 Whistling to th' air; which, but for vacancy,
 Had gone to gaze on Cleopatra too, 220
 And made a gap in nature.

AGRIPPA Rare Egyptian!

ENOBARBUS

Upon her landing, Antony sent to her,
 Invited her to supper. She replied,
 It should be better he became her guest,
 Which she entreated. Our courteous Antony, 225
 Whom ne'er the word of 'No' woman heard speak,
 Being barbered ten times o'er, goes to the feast,
 And, for his ordinary, pays his heart
 For what his eyes eat only.

AGRIPPA Royal wench!

She made great Cæsar lay his sword to bed. 230
 He ploughed her, and she cropped.

ENOBARBUS

I saw her once

Hop forty paces through the public street;
 And having lost her breath, she spoke, and panted,
 That she did make defect perfection,

i' th' eyes,] From Ff. Editors follow F (Cam, etc. *i' the Chambers in the*)
 The controversial explanations and attempts at emendation to which these
 words have been subject may be seen in Furness, 111-117. There is considerable
 agreement nowadays on their meaning. Cleopatra's Nereid-like gentleness
 stood at her service before her (in her sight). 211 And . . . adornings.] The
 same reference in Furness gives the history of the varied explanations and
 changes suggested in this phrase. The sense is that the graceful curtsies of
 the gentlewomen were an adornment to the scene. 212 tackle] Treated as a
 collective noun with plural verb in F¹. F²⁻⁴ *Tackles* Editors *tackle* 214 That
 . . . office.] Steevens explains: "That is, readily and dexterously perform the
 task they undertake." 215 invisible] Becket conj. *invincible* Gould conj.
invasible or *invasive* (i.e. permeative) Kellner, 117, calls *invisible* a vacuous
 epitheton and proposes *inticible*, i.e., seductive *invisible* is, of course, correct:
 Shakespeare was delighted by the scents that stole invisibly on the senses.
Cf. Twelfth Night 1 i 4-7; *Sonnet xcix*, ll. 1-3. 216 wharfs.] = river-banks.
 219 for vacancy,] = for fear of a vacuum. (Malone.) 220 Cleopatra] F¹
 Cleopater 226 of 'No' woman] Ff of no woman heard] F¹ *hard* (F¹ shows the
 pronunciation of the time.) 231 cropped.] = yielded a crop. (Refers to the

- And, breathless, pow'r breathe forth. 235
- MÆCENAS
Now Antony must leave her utterly.
- ENOBARBUS
Never! He will not.
Age cannot wither her nor custom stale
Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry 240
Where most she satisfies: for vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish.
- MÆCENAS
If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is 245
A blessed lottery to him.
- AGRIPPA Let us go.
Good Enobarbus, make yourself my guest
Whilst you abide here.
- ENOBARBUS Humbly, sir, I thank you. *Exeunt.*

SCENE III. ROME. CÆSAR'S HOUSE.

Enter Antony, Cæsar, Octavia between them, and Attendants.

- ANTONY
The world and my great office will sometimes
Divide me from your bosom.
- OCTAVIA All which time
Before the gods my knee shall bow my prayers
To them for you.
- ANTONY Good night, sir. My Octavia,

birth of Cæsarion, son of Cæsar and Cleopatra.) 235 breathless, pow'r]
F¹ *breathlesse powre* F²⁻⁴ *breathlesse power* Hanmer's comma, generally
adopted. breathe] F¹. ² *breath* 237 Never! He] F¹. ² *Neuer he* Capell, Cam
and others *Never; he* Chambers, Kittredge, Alexander *Never! He* 238 stale]
From F¹. F² *steale* F³. ⁴ *steal* ("Stale as custom" was a proverbial phrase:
see Tilley: C, 930.) 240, 241 but . . . satisfies:] Cf. *Sonnet* CXLVII, ll. 1-4.
241-243 for . . . riggish.] Cf. *Sonnet* CL, ll. 5-8. 241 vilest] From F⁴. F¹⁻³
vildest 243 riggish.] = wanton. 246-248 Let . . . here.] Divided as in Rowe.
Prose in Ff. Editors follow Rowe. SCENE III.] Added by Capell. ROME. . .
HOUSE.] Added by editor after Capell. *and Attendants.*] Ff omit. Capell
added Attendants behind, and Soothsayer. See note to l. 9. Cam, Delius,
Craig, Canby, Case, NCE add and Attendants. Chambers, Kittredge, CNS,
Alexander, Ridley omit and Attendants. The speech-prefixes in this Scene in
F¹ are: Anth., Ant., Antho.; Octa.; Cæsar; Sooth., Soot (with *h* broken).
1, 2 The . . . bosom.] Divided as in Rowe. Two lines in Ff ending *will . . .*
bosome. Editors follow Rowe. 2-4 All . . . you.] Divided as in Rowe. Prose

Read not my blemishes in the world's report: 5
 I have not kept my square; but that to come
 Shall all be done by th' rule. Good night, dear lady.

OCTAVIA

Good night, sir.

CÆSAR

Good night.

Exeunt all but Antony.

Enter Soothsayer.

ANTONY

Now, sirrah, you do wish yourself in Egypt? 10

SOOTHSAYER Would I had never come from thence, nor you
 thither!

ANTONY If you can, your reason?

SOOTHSAYER I see it in my motion, have it not in my tongue: but
 yet hie you to Egypt again. 15

ANTONY Say to me, whose fortunes shall rise higher, Cæsar's
 or mine?

SOOTHSAYER

Cæsar's.

Therefore, O Antony, stay not by his side.

Thy demon, that thy spirit which keeps thee, is 20

Noble, courageous, high, unmatchable,

Where Cæsar's is not; but near him thy angel

Becomes a fear, as being o'erpow'ed: therefore

Make space enough between you.

ANTONY

Speak this no more.

in Ff. Editors follow Rowe. 6 kept my square;]=adhered to a straight course of life; 8 OCTAVIA Good night, sir.] F¹ omits OCTAVIA F². ³ Octa. *Goodnight Sir.* F⁴ Octa. *Good night, Sir.* Cam, Delius, Chambers, Case, NCE ascribe the speech to Antony in continuation. Craig, Canby, Kittredge, CNS, Alexander, Ridley follow F³ Octavia can hardly be left without bidding farewell. 9 *Exeunt . . . Antony.*] From Cam. Ff Exit. *Enter Soothsayer.*] From Ff. Capell omits. Editors admit. Chambers Enter Lamprius the Soothsayer. Chambers uses Lamprius as speech-prefix. 11-17 Would . . . mine? Prose in Ff. (Cam marks *say . . . mine?* as doubtful, whether verse or prose.) Prose in Cam, Delius, CNS. Craig, Canby, Case, NCE, Ridley put ll. 11-17 into verse, ending in *you . . . in . . . yet . . . me, . . . mine?* Kittredge puts ll. 14-17 into verse, ending *tongue. . . me, . . . mine?* Alexander puts ll. 16, 17 into verse, ending *me, . . . mine?* Prose in Chambers with *Say . . . mine?* as verse, ending *me . . . mine?* 14 in my motion,]=in my mind, intuitively, 18, 19 Cæsar's. . . side.] Divided as in Capell. One line in Ff. Editors follow Capell. 20 that] F¹ *that* F²⁻⁴ *that's* Cam and others *that* Delius, Craig *that's* 21 high,] F¹. ² *high* F³. ⁴ *high*, Editors *high*, 22 but near him] Cf. *Macbeth* iii i 54 f. 23 a fear,] F¹. ² *a feare*: F³. ⁴ *a fear*:

SOOTHSAYER

To none but thee; no more but when to thee. 25
 If thou dost play with him at any game,
 Thou art sure to lose; and of that natural luck
 He beats thee 'gainst the odds. Thy lustre thickens
 When he shines by. I say again, thy spirit
 Is all afraid to govern thee near him, 30
 But he away, 'tis noble.

ANTONY

Get thee gone.
 Say to Ventidius I would speak with him.

Exit Soothsayer.

He shall to Parthia. Be it art or hap,
 He hath spoken true. The very dice obey him,
 And in our sports my better cunning fain'ts 35
 Under his chance. If we draw lots, he speeds;
 His cocks do win the battle still of mine
 When it is all to naught, and his quails ever
 Beat mine, inhooped, at odds. I will to Egypt:
 And though I make this marriage for my peace, 40
 I' th' East my pleasure lies.

Enter Ventidius.

O, come, Ventidius,
 You must to Parthia. Your commission's ready;
 Follow me, and receive't. *Exeunt.*

Upton, 192, *afear'd*, Cam, etc. *a fear*, Ridley *afear'd*; o'erpow'r'd: therefore] F¹ *o're-pow'r'd*, therefore F²⁻⁴ *o're-pow'r'd*, and therefore Editors follow F¹: stops differ. 25 thee; no more but when to thee.] F¹ *thee no more but: when to thee*, F²⁻⁴ *thee no more, but when to thee*, Theobald *thee; no more, but when to thee*. Cam and others punctuate *thee; . . . thee*. Delius Chambers, Case, NCE *thee; . . . more, . . . thee*. 31 he away, 'tis] From Pope. F¹ *he alway 'tis* F²⁻⁴ *he alway is* Editors *he away, 'tis* 32, 41 Ventidius] F¹ Ventidius 32 *Exit Soothsayer.*] Ff Exit. CNS places after *Parthia*. Chambers Exit Lamprius. 33 *Parthia. Be*] Ff *Parthia, be* Hanmer, Cam and others *Parthia. Be* Delius, Chambers, Kittredge, NCE, Alexander *Parthia.—Be* 35, 36 fain'ts . . . chance. If] Ff *fain'ts, Vnder his chance, if* Cam and others *fain'ts . . . chance: if* Craig, Chambers, Canby *fain'ts . . . chance; if* Kittredge, NCE, Alexander *fain'ts . . . chance. If* 39 inhooped, at odds.] Ff (*in hoops*) *at odd's*. Referring to matches between quails when the birds were set to fight within a hooped enclosure and bets were made on them. Cf. 'Cock-a-hoop' and Tilley: C, 493. 41 Ventidius.] F¹ Ventidius.

SCENE IV. ROME. A STREET.

Enter Lepidus, Mæcenus, and Agrippa.

LEPIDUS

Trouble yourselves no further. Pray you, hasten
Your generals after.

AGRIPPA

Sir, Mark Antony

Will e'en but kiss Octavia, and we 'll follow.

LEPIDUS

Till I shall see you in your soldier's dress,
Which will become you both, farewell.

MÆCENAS

We shall,

5

As I conceive the journey, be at th' Mount
Before you, Lepidus.

LEPIDUS

Your way is shorter;

My purposes do draw me much about.

You 'll win two days upon me.

MÆCENAS, AGRIPPA

Sir, good success!

LEPIDUS

Farewell.

Exeunt. 10

SCENE V. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Cleopatra, Charmian, Iras, and Alexas.

CLEOPATRA

Give me some music: music, moody food
Of us that trade in love.

OMNES

The music, ho!

Enter Mardian the Eunuch.

SCENE IV.] Added by Capell. ROME. A STREET.] Added by editor after Capell. The speech-prefixes in this Scene in F¹ are: Lepidus, Lepi.; Agr.; Mece.; Both. 1, 2 Trouble . . . after.] Divided as in Rowe; prose in Ff. Editors follow Rowe. 1 further.] F¹ further: F²⁻⁴ farther: Editors further (stops differ). 2, 3 Sir, . . . follow.] Divided as in Theobald; prose in Ff. Editors follow Theobald. 5-9 We . . . me.] Divided as in Pope; prose in Ff. Editors follow Pope. 6 at th'] From Pope. F¹ at F²⁻⁴ at the Cam, Delius, Craig, Chambers, Canby, Case, Ridley at the Kittredge, NCE, CNS, Alexander at th' 9 MÆCENAS, AGRIPPA] Ff Both. Cam and others prefix for Mæcenaa, Agrippa. Kittredge, NCE, Alexander, Ridley Both. SCENE V.] Added by Pope. ALEXANDRIA. . . . PALACE.] Added by editor after Theobald. The speech-prefixes in this Scene in F¹ are: Cleo., Cleopa.; Omnes; Char.; Mard.; Mea. 1, 2 Give . . . love.] Divided as in Rowe; prose in Ff. Editors follow Rowe. 1 moody food] Cf. *Twelfth Night* i i 1. 2 OMNES] From Ff. Cam, NCE, CNS, Alexander,

CLEOPATRA

Let it alone. Let 's to billiards. Come, Charmian.

CHARMIAN

My arm is sore: best play with Mardian.

CLEOPATRA

As well a woman with an eunuch played 5
As with a woman. Come, you 'll play with me, sir?

MARDIAN

As well as I can, madam.

CLEOPATRA

And when good will is showed, though 't come too short,
The actor may plead pardon. I 'll none now.
Give me mine angle: we 'll to th' river. There, 10
My music playing far off, I will betray
Tawny-finned fishes. My bended hook shall pierce
Their slimy jaws, and as I draw them up,
I 'll think them every one an Antony,
And say 'Ah, ha! y'are caught.'

CHARMIAN

'Twas merry when 15
You wagered on your angling; when your diver
Did hang a salt fish on his hook, which he
With fervency drew up.

CLEOPATRA

That time—O times!—
I laughed him out of patience, and that night
I laughed him into patience: and next morn, 20
Ere the ninth hour, I drunk him to his bed;
Then put my tires and mantles on him, whilst

Ridley All. Delius, Craig, Canby, Case Attend. Chambers Attendant. Kittredge Omnes. 3 billiards.] A. A. Adey in Boston *Literary World* 21 April, 1883, pointed out that Shakespeare derived the idea of billiards in Alexandria from Chapman's *Blind Beggar of Alexandria*, Scene iv, ll. 12, 13. (Chapman's *Comedies*, ed. Parrott, p. 19.) See Furness, 129. 5, 6 As . . . sir?] Divided as in Rowe; prose in Ff. Editors follow Rowe. 8 And . . . short.] One line in Rowe; two in Ff, ending *shewed*, . . . *short* Editors follow Rowe. 10-14 Give . . . Antony.] Fripp, 679, writes that Shakespeare here had in mind *Ezekiel* xxix, 3 f. (Bishops' Bible), where there is reference to fishing, the river, hooks, jaws, and draw out. 10 river. There.] F¹ *Riuer there* F²⁻⁴ *River, there* Cam and others *river: there*, (NCE *river*;) Craig, Canby *river: there*—Chambers *river; there*, Kittredge, Alexander *river. There*, Ridley *river there*, 11 off, I] From F⁴. F¹⁻³ *off. I* Cam and others *off*, † Craig, Canby *off*—I Ridley *off. I* 12 Tawny-finned] From Theobald. F¹. ² *Tawny fine* F³. ⁴ *Tawny-fine* Editors follow Theobald. 15 y'are] From Ff. Rowe, Cam, Delius, Craig, Chambers, Canby, Case, NCE, CNS *you're* Kittredge, Ridley *y'are* Alexander *Y'are* 15-18 'Twas . . . up.] Divided as in Pope. Prose in Ff. Editors follow Pope. 18 time—O times!—] From Delius. Ff *time? Oh times*: Cam, Craig, Chambers, Canby, Case, NCE, CNS follow Delius. Kittredge

I wore his sword Philippan.

Enter a Messenger.

O, from Italy!

Ram thou thy fruitful tidings in mine ears,
That long time have been barren.

MESSENGER

Madam, madam,—

25

CLEOPATRA

Antony's dead! If thou say so, villain,
Thou kill'st thy mistress: but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss: a hand that kings
Have lipped, and trembled kissing.

30

MESSENGER

First, madam, he is well.

CLEOPATRA

Why, there's more gold.

But, sirrah, mark, we use
To say the dead are well. Bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat.

35

MESSENGER

Good madam, hear me.

CLEOPATRA

Well, go to, I will;

But there's no goodness in thy face. If Antony
Be free and healthful,—so tart a favour
To trumpet such good tidings! If not well,
Thou shouldst come like a Fury crowned with snakes,
Not like a formal man.

40

MESSENGER

Will 't please you hear me?

Alexander, Ridley *time? O times!* 23 Philippan.] F¹. ^a *Phillippan*. (his sword Philippan.—his sword wielded at Philippi.) *Enter a Messenger*.] Placed as in Collier. After *Italie*, in Ff. Cam and others follow Collier. Ridley follows F. 25 madam,—] From Capell. Ff *Madam*. Editors follow Capell. 26-28 Antony's . . . here] Divided as in Singer. Ff end in *dead*, . . . *Mistris*: . . . *him*. . . *heere* Editors follow Singer. 26 Antony's] F¹ Anthony's F²⁻⁴ Anthony's Cam, Delius, Case, Ridley *Antonius* Craig, Chambers, Canby, Kittredge, Alexander *Antony's* NCE, CNS *Antonio's* 28 him, there] From Pope. Ff *him*. *There* Editors *him, there* 33 the dead are well.] Proverbial phrase: see Tilley: H, 347. 37 face. If] From Rowe. F¹ *face* if F²⁻⁴ *face*, if Cam, Case *face*: if Craig, Chambers, Canby, NCE *face*; if Kittredge, CNS, Alexander *face*. If Delius, Ridley *face*, if 38 healthful,—so] Steevens, CNS *healthful*—so Ff *healthfull*; so Capell, NCE *healthful*, why so Delius *healthful*: —so Kittredge, Alexander *healthful*—why so 39 tidings] Ff *tidings*. Cam and others *tidings!* Kittredge, NCE, Alexander *tidings?* 41 Will 't] From Rowe. Ff *Will* Editors *Will 't* formal man.] = ordinary individual. 43 is] From Tyr-whitt conj. Ff *'tis* Editors *is* 44 captive] From F¹. F²⁻⁴ *Captaine* 47 Th' art]

CLEOPATRA

I have a mind to strike thee ere thou speak'st.

Yet, if thou say Antony lives, is well,

Or friends with Cæsar or not captive to him,

I'll set thee in a shower of gold and hail

45

Rich pearls upon thee.

MESSENGER

Madam, he's well.

CLEOPATRA

Well said.

MESSENGER

And friends with Cæsar.

CLEOPATRA

Th'art an honest man.

MESSENGER

Cæsar and he are greater friends than ever.

CLEOPATRA

Make thee a fortune from me.

MESSENGER

But yet, madam,—

CLEOPATRA

I do not like 'But yet': it does allay

50

The good precedence. Fie upon 'But yet'!

'But yet' is as a gaoler to bring forth

Some monstrous malefactor. Prithee, friend,

Pour out the pack of matter to mine ear,

The good and bad together. He's friends with Cæsar,

55

In state of health, thou sayst, and thou sayst, free.

MESSENGER

Free, madam! No; I made no such report.

He's bound unto Octavia.

CLEOPATRA

For what good turn?

MESSENGER

For the best turn i' th' bed.

CLEOPATRA

I am pale, Charmian.

MESSENGER

Madam, he's married to Octavia.

60

CLEOPATRA

The most infectious pestilence upon thee!

Strikes him down.

From Ff. Rowe *Thou'rt* Cam and others *Thou'rt* Chambers *Thou art*
 Kittredge, Alexander, Ridley *Th'art* 49 madam,—] Rowe *Madam—*
 Ff *Madam*. Cam and others *madam*.— Kittredge, Alexander *madam—*
 50-52] Quotation marks added editorially. 50, 51 allay . . . precedence.] =
 abate the excellence of what went before. 58 For . . . turn?] Echoes proverb,
 One good turn deserves another. Tilley: T, 616. 62, 63 Hence . . . eyes]
 Divided as in Capell; one line in Ff. Cam and others follow Capell. Delius

MESSENGER

Good madam, patience.

CLEOPATRA

What say you?

Strikes him.

Hence,

Horrible villain! or I'll spurn thine eyes

Like balls before me. I'll unhair thy head:

She hales him up and down.

Thou shalt be whipped with wire, and stewed in brine,
Smarting in ling'ring pickle.

65

MESSENGER

Gracious madam,

I that do bring the news made not the match.

CLEOPATRA

Say 'tis not so, a province I will give thee
And make thy fortunes proud. The blow thou hadst
Shall make thy peace for moving me to rage,
And I will boot thee with what gift beside
Thy modesty can beg.

70

MESSENGER

He's married, madam.

CLEOPATRA

Rogue, thou hast lived too long.

Draw a knife.

MESSENGER

Nay, then I'll run.

What mean you, madam? I have made no fault.

Exit.

CHARMIAN

Good madam, keep yourself within yourself.
The man is innocent.

75

CLEOPATRA

Some innocents'scape not the thunderbolt.
Melt Egypt into Nile! and kindly creatures
Turn all to serpents! Call the slave again.
Though I am mad, I will not bite him. Call!

80

follows F. 62 *Strikes him.*] From Ff. Cam and others *Strikes him again.* Canby, Kittredge, Alexander, Ridley follow F. 71 boot[=reward 73 *Draw a knife.*] From Ff. Cam and others *Draws a knife.* Kittredge, Ridley follow F. 73 kindly] From F¹. F²⁻⁴ *kindled* Onions glosses *kindly* as benign, with indication that the meaning here is disputed. Schmidt glosses as "such as the land naturally produces." The meaning, as glossed by Onions, seems to be "benign, propitious." The editor of F², in reading *kindled*, perhaps had some confused recollection of the reputed production of serpents from Nile mud: cf. ii vii 26, 27.

CHARMIAN

He is afeard to come.

CLEOPATRA

I will not hurt him.

These hands do lack nobility, that they strike

A meaner than myself; since I myself

Have given myself the cause.

Enter the Messenger again.

Come hither, sir.

Though it be honest, it is never good

To bring bad news. Give to a gracious message

An host of tongues, but let ill tidings tell

Themselves when they be felt.

85

MESSENGER

I have done my duty.

CLEOPATRA

Is he married?

I cannot hate thee worser than I do,

If thou again say 'Yes.'

90

MESSENGER

He's married, madam.

CLEOPATRA

The gods confound thee! Dost thou hold there still?

MESSENGER

Should I lie, madam?

CLEOPATRA

O, I would thou didst,

So half my Egypt were submerged and made

A cistern for scaled snakes! Go get thee hence.

Hadst thou Narcissus in thy face, to me

Thou wouldst appear most ugly. He is married?

95

MESSENGER

I crave your Highness' pardon.

CLEOPATRA

He is married?

MESSENGER

Take no offence that I would not offend you.

To punish me for what you make me do

100

81 him.] Dyce here added Exit Charmian. Cam, Delius, Craig, Chambers, Canby, Case, NCE, CNS follow Dyce. Kittredge, Alexander, Ridley omit. There is no need for this exit: the Messenger, in the ante-chamber, would be called or beckoned from the door. 84 *Enter . . . again.*] From Ff. Dyce, etc. Re-enter Charmian and Messenger. See note to l. 81. Editors follow Dyce as for l. 81. 91 'Yes.'] Ff *yes.* 92 The . . . still?] One line in Rowe; two in Ff, ending *thee, . . . still?* Editors follow Rowe. 96 face, to me] From F²⁻⁴. F¹ *face to me*, Editors *face, to me* 97, 98 married?] From Ff. (Perhaps we should read *married!*) Editors *married?* 99 Take . . . you.] Be not angry because I hesitate to give an answer which would provoke you.

Seems much unequal. He 's married to Octavia.

CLEOPATRA

O, that his fault should make a knave of thee,
That art not what th' art sure of! Get thee hence.
The merchandise which thou hast brought from Rome
Are all too dear for me. Lie they upon thy hand, 105
And be undone by 'em!

Exit Messenger.

CHARMIAN

Good your Highness, patience.

CLEOPATRA

In praising Antony, I have dispraised Cæsar.

CHARMIAN

Many times, madam.

CLEOPATRA

I am paid for 't now.

Lead me from hence:

I faint. O Iras, Charmian! 'Tis no matter. 110
Go to the fellow, good Alexas: bid him
Report the feature of Octavia, her years,
Her inclination; let him not leave out
The colour of her hair. Bring me word quickly.

Exit Alexas.

Let him for ever go! Let him not, Charmian, 115
Though he be painted one way like a Gorgon,

101 unequal.] = inequitable. 102 his] Case thought emphasis on this word clarified the meaning. 103 That . . . of!] Hanmer *That say'st but what thou 'rt sure of.* Johnson conj. *That art—not what?— Thou'rt sure on't.* Malone conj. *That art not what thou'rt sore of!* Kinnear *That art not what thou utter'st.* For other conjectures, see Furness, 139, 140. No emendation is helpful. In ll. 102, 103 Cleopatra deplores that Antony's fault, from which the Messenger is distinct, should make the Messenger, as the bearer of bad tidings, a knave. (*art not . . . of!* = art not a party to the event which thou art sure of.) Cam and others *That art not what thou'rt sure of!* (Canby, NCE *of.*) (Chambers *thou art*) Kittredge, Alexander, Ridley *That art not what th'art sure of!* (Ridley *of.*) 103 th' art] From F¹. F²⁻⁴ *thou art* See preceding note. 105, 106 Are . . . 'em!] Divided as in Capell. Ff end lines in *me*: . . . *em.* Cam, etc. follow Capell. Ridley follows F. 106 *Exit Messenger.*] Added by Rowe. Editors admit. 108, 109 I am . . . hence:] Divided as in Capell. One line in Ff, punctuated *now*: . . . *hence*, Cam and others follow Capell. Alexander follows F. Ridley includes *I faint.* in this line, leaving *O . . . matter.* for l. 110. 110 I faint.] Placed as in Ff. Cam, and others follow F. See preceding note for Ridley. 115 Let . . . Charmian,] Ff *Let him for euer go, let him not Charmian*, (F². ⁴ *not*,) 112 feature] = appearance 116, 117 Though . . . Mars.] Explained by Staunton as pictures

The other way 's a Mars. (*To Mardian*) Bid you Alexas
Bring me word how tall she is. Pity me, Charmian,
But do not speak to me. Lead me to my chamber. *Exeunt.*

SCENE VI. THE COAST OF ITALY NEAR MISENUM.

Flourish. Enter Pompey and Menas at one door, with drum and trumpet: at another, Cæsar, Lepidus, Antony, Enobarbus, Mæcenus, Agrippa, with Soldiers marching.

POMPEY

Your hostages I have, so have you mine;
And we shall talk before we fight.

CÆSAR

Most meet

That first we come to words; and therefore have we
Our written purposes before us sent;
Which if thou hast considered, let us know
If 'twill tie up thy discontented sword
And carry back to Sicily much tall youth
That else must perish here.

5

POMPEY

To you all three,

The senators alone of this great world,
Chief factors for the gods: I do not know
Wherefore my father should revengers want,
Having a son and friends, since Julius Cæsar,
Who at Philippi the good Brutus ghosted,
There saw you labouring for him. What was 't
That moved pale Cassius to conspire, and what
Made the all-honoured honest Roman, Brutus,
With the armed rest, courtiers of beauteous freedom,
To drench the Capitol, but that they would
Have one man but a man? And that is it
Hath made me rig my navy, at whose burthen

10

15

20

with a subject painted on the flat surface and slats attached at equidistance and at right angles to the face, and so painted that one subject appears when viewed from the right and another from the left. See Furness, 142. 117 (*To Mardian*)] Added by Capell. Editors admit. SCENE VI.] Added by Pope. THE . . . MISENUM.] Added by Rowe. *Menas*] In Ff placed after *Agrippa*, The speech-prefixes in this Scene in F¹ are: Pom., Pompey; Cæsar; Ant., Anth.; Lepi., Lep.; Omnes, All; Eno., Enob.; Men. 2, 3 Most . . . we] Divided as in Rowe. In Ff lines end in *words*, . . . *we* Editors follow Rowe. 7, 35, 45 Sicily] F¹ *Cicelle* 10 gods: I] Ff *Gods*. I Theobald *gods*,—I Cam, Craig, Case, NCE, CNS *gods*, I Delius *gods*,—I Chambers *gods*! I Canby, Kittredge, Alexander, Ridley *gods*: I 15 conspire,] Ff *conspire*? Cam, CNS *conspire*, Delius, Craig, Canby, Kittredge, Alexander, Ridley *conspire*? Chambers, Case, NCE *conspire*; 16 the] F¹ omits. Editors the 19 man?] From Theobald. Ff *man*, Editors *man*? is] F¹ *his* F²⁻⁴ *is* 20 burthen] From Ff. Cam, etc. *burthen* Delius, Craig, Canby, NCE, Alexander

The angered ocean foams; with which I meant
To scourge th' ingratitude that spiteful Rome
Cast on my noble father.

CÆSAR **Take your time.**

ANTONY

Thou canst not fear us, Pompey, with thy sails:
We'll speak with thee at sea. At land thou know'st
How much we do o'ercount thee.

POMPEY **At land indeed**

Thou dost o'ercount me of my father's house:
But since the cuckoo builds not for himself,
Remain in 't as thou mayst.

LEPIDUS Be pleased to tell us—

For this is from the present—how you take
The offers we have sent you.

CÆSAR **There's the point.**

ANTONY

Which do not be entreated to, but weigh
What it is worth embraced.

CÆSAR And what may follow,
To try a larger fortune.

POMPEY You have made me offer
Of Sicily, Sardinia; and I must 35
Rid all the sea of pirates; then, to send
Measures of wheat to Rome; this 'greed upon,
To part with unhacked edges and bear back
Our targes undinted.

CÆSAR, ANTONY, LEPIDUS That 's our offer.

POMPEY I came before you here a man prepared
To take this offer; but Mark Antony
Put me to some impatience. Though I lose
The praise of it by telling, you must know,

Know then,

40

burden 24 fear]=trighen 27 o'ercount me] Plutarch relates that Antony had obtained possession of Pompey's house at Rome and refused to pay for it. 29, 30 us—For . . . take] F¹ vs, (For . . . take) F²⁻⁴ us, (For . . . talke) Theobald us, (For . . . present,) how you take Cam, Craig, Chambers, Canby, Case, NCE, CNS, Alexander, Ridley us—For . . . present— . . . take Delius, Kittredge follow Theobald (Kittredge omits commas.) 32, 33 but . . . embraced.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 33, 34 And . . . fortune.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 35 Sicily.] F¹ *Cicellie*: 37 'greed] F¹, ² *greed* Editors 'greed 39. CAESAR, ANTONY, LEPIDUS] Ff Omnes. Cam and others prefix names. Kittredge Omnes. NCE, Alexander. All. 39, 40 Know . . . prepared] Divided as in Pope. Ff end lines in *heere*, . . . *prepar'd* Editors follow Pope. 43 telling, you] From Theobald. Ff *telling*. You Editors follow Theobald.

When Cæsar and your brother were at blows,
Your mother came to Sicily and did find
Her welcome friendly. 45

ANTONY I have heard it, Pompey,
And am well studied for a liberal thanks
Which I do owe you.

POMPEY Let me have your hand.
I did not think, sir, to have met you here.

ANTONY The beds i' th' East are soft; and thanks to you, 50
That called me timelier than my purpose^{hither};
For I have gained by't.

CÆSAR Since I saw you last,
There 's a change upon you.

POMPEY Well, I know not
What counts harsh fortune casts upon my face;
But in my bosom shall she never come, 55
To make my heart her vassal.

LEPIDUS Well met here.

POMPEY I hope so, Lepidus. Thus we are agreed:
I crave our composition may be written
And sealed between us.

CÆSAR That 's the next to do.

POMPEY We 'll feast each other ere we part, and let 's 60
Draw lots who shall begin.

ANTONY That will I, Pompey.

POMPEY No, Antony, take the lot:
But, first or last, your fine Egyptian cookery
Shall have the fame. I have heard that Julius Cæsar
Grew fat with feasting there.

ANTONY You have heard much. 65

POMPEY I have fair meanings, sir.

ANTONY And fair words to them.

POMPEY Then so much have I heard;

52, 53 Since . . . you.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 53 There 's] Rowe *There is* F¹. ³ *ther's* F². ⁴ *there's* Cam and others *There is* CNS *There's* 54 counts]=scores 56 her] F¹ *her* F²⁻⁴ a Editors *her* 58 composition] F¹ *composion* 62-65 No, . . . there.] Divided as in Rowe. Prose in Ff. Cam and others follow Rowe. Capell, Case, NCE end in *first . . . cookery . . . Cæsar . . . there*. Ridley ends in *last, . . . have . . . Cæsar . . . there*. 66 meanings,] From Malone. Ff *meaning* or *meaning*,

- And I have heard, Apollodorus carried—
 ENOBARBUS (*aside*)
 No more of that: he did so.
 POMPEY What, I pray you?
 ENOBARBUS (*aside*)
 A certain queen to Cæsar in a mattress. 70
 POMPEY
 I know thee now. How far'st thou, soldier?
 ENOBARBUS Well;
 And well am like to do, for I perceive
 Four feasts are toward.
 POMPEY Let me shake thy hand;
 I never hated thee: I have seen thee fight,
 When I have envied thy behaviour.
 ENOBARBUS Sir, 75
 I never loved you much, but I ha' praised ye
 When you have well deserved ten times as much
 As I have said you did.
 POMPEY Enjoy thy plainness,
 It nothing ill becomes thee.
 Aboard my galley I invite you all. 80
 Will you lead, lords?
 CÆSAR, ANTONY, LEPIDUS Show 's the way, sir.
 POMPEY Come.

Exeunt. Manent Enobarbus and Menas.

- MENAS (*aside*) Thy father, Pompey, would ne'er have made this
 treaty.—You and I have known, sir.
 ENOBARBUS At sea, I think.
 MENAS We have, sir. 85

Editors *meanings*, 68 Apollodorus] How Apollodorus carried Cleopatra to Julius Cæsar, trussed up in a mattress: See Plutarch, 733; Brooke: Plutarch, i 75. 69 (*aside*) No more of that:] Orger found these words more appropriate to Lepidus, and ascribes to Enobarbus only *He did so*. Kellner, 163, conj. *No rumour that*. Furness explains that by his *No more of that*: Enobarbus tries to stop Pompey's indiscreet allusions; and Antony turns aside during the continuation of their talk. The *asides* here were suggested by Furness, 148. CNS marks ll. 69, 70, as *aside*. The dialogue seems to require this. Cam and others omit. of] F³. 4 of F¹. 3 omit. Editors admit. 70 mattress.] F¹ *Matris*. F²⁻⁴ *Materice*. 71, 72 Well; . . . perceive] Divided as in Theobald. One line in Ff. Editors follow Theobald. 75, 76 Sir, . . . ye] Divided as in Pope. One line in Ff. Editors follow Pope. 81 CÆSAR, ANTONY, LEPIDUS] Ff All. Cam and others prefix names. Kittredge, NCE, Alexander All. Show 's] Ff *Shew's* Hanmer *Shew us* Cam, Delius, Craig, Chambers, Canby, Case, Kittredge, NCE *Show us* CNS, Alexander, Ridley *Show's* *Exeunt*. . . . *Menas*.] From Ff. (F¹ *Manet*) 82 (*aside*)] Added by Johnson.

- ENOBARBUS You have done well by water.
 MENAS And you by land.
 ENOBARBUS I will praise any man that will praise me; though it cannot be denied what I have done by land.
 MENAS Nor what I have done by water. 90
 ENOBARBUS Yes, something you can deny for your own safety. You have been a great thief by sea.
 MENAS And you by land.
 ENOBARBUS There I deny my land service. But give me your hand, Menas. If our eyes had authority, here they might take two 95 thieves kissing.
 MENAS All men's faces are true, whatsome'er their hands are.
 ENOBARBUS But there is never a fair woman has a true face.
 MENAS No slander: they steal hearts.
 ENOBARBUS We came hither to fight with you. 100
 MENAS For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.
 ENOBARBUS If he do, sure he cannot weep 't back again.
 MENAS Y' have said, sir. We looked not for Mark Antony here. Pray you, is he married to Cleopatra? 105
 ENOBARBUS Cæsar's sister is called Octavia.
 MENAS True, sir: she was the wife of Caius Marcellus.
 ENOBARBUS But she is now the wife of Marcus Antonius.
 MENAS Pray ye, sir?
 ENOBARBUS 'Tis true. 110
 MENAS Then is Cæsar and he for ever knit together.
 ENOBARBUS If I were bound to divine of this unity, I would not prophesy so.
 MENAS I think the policy of that purpose made more in the marriage than the love of the parties. 115
 ENOBARBUS I think so too. But you shall find the band that seems to tie their friendship together will be the very strangler of their amity. Octavia is of a holy, cold and still conversation.
 MENAS Who would not have his wife so?
 ENOBARBUS Not he that himself is not so; which is Mark 120 Antony. He will to his Egyptian dish again. Then shall the sighs of Octavia blow the fire up in Cæsar; and, as I said before, that which is the strength of their amity shall prove the immediate

97 whatsome'er] F¹ *whatsomere* F²⁻⁴ *whatsoere* or *whatsoe're* Cam, Delius, Craig, Canby *whatsoe'er* Chambers, Case, Kittredge, NCE, CNS, Alexander, Ridley *whatsome'er* 98 But . . . face.] Version of proverb, Fair face foul heart. Tilley: F, 3. 104 Y' have] From Ff. Rowe, Cam, Case, NCE, CNS *You've* Capell, Delius, Craig, Chambers, Canby *You have* Kittredge, Alexander, Ridley *I've* 109 Pray ye, sir?] F¹ *Pray 'ye sir*. F² *Pray y'e Sir*. F³⁻⁴ *Pray ye, Sir*. Editors *Pray ye, sir?* 117 strangler] From F¹. F²⁻⁴ *stranger*

author of their variance. Antony will use his affection where it is. He married but his occasion here.

125

MENAS And thus it may be. Come, sir, will you aboard? I have a health for you.

ENOBARBUS I shall take it, sir. We have used our throats in Egypt.

MENAS Come, let's away. *Exeunt.*

SCENE VII. ABOARD POMPEY'S GALLEY, OFF MISENUM.

Music plays. Enter two or three Servants, with a banquet.

FIRST SERVANT Here they'll be, man. Some o' their plants are ill-rooted already: the least wind i' th' world will blow them down.

SECOND SERVANT Lepidus is high-coloured.

FIRST SERVANT They have made him drink alms-drink.

5

SECOND SERVANT As they pinch one another by the disposition, he cries out 'No more;' reconciles them to his entreaty and himself to th' drink.

FIRST SERVANT But it raises the greater war between him and his discretion.

10

SECOND SERVANT Why, this it is to have a name in great men's fellowship. I had as lief have a reed that will do me no service as a partisan I could not heave.

FIRST SERVANT To be called into a huge sphere, and not to be seen to move in 't, as the holes where eyes should be, which pitifully disaster the cheeks.

15

Rowe *estranger* 125 occasion]=opportunity SCENE VII.] Added by Pope. ABOARD . . . MISENUM.] Added by Capell. *Music plays.*] "It should be stately, ceremonial music ending in a swelling and prolonged *senet* as Cæsar, Antony, and the Captains enter and seat themselves," writes Cécile De Banke. Suitable music can be found in *Military Music* (Kaprey) pp. 72-74 (De Banke, 250). *banquet.*] F¹. * Banket. The speech-prefixes in this Scene in F¹ are: I; 2; Ant., Anth.; Lep.; Pom., Pomp.; Enob., Eno., Enor.; Menas, Men.; Cæs., Cæsar. 1, etc. FIRST SERVANT] Ff I or I. plants] A pun=soles of the feet; and plants, in usual sense. o' their] F¹ o' th' their 4, etc. SECOND SERVANT] Ff 2 or 2. 4 high-coloured.] F¹ high Conlond. 5 alms-drink.] In NED=remains of liquor reserved for alms-people. Kittredge defines as "charitably to relieve a weaker brother of his obligation" to respond to each man's pledging him, i.e., to drink for him. In this case Lepidus had been induced to drink more than his share in the pledging which took place. 6 As . . . disposition.] As by their different temperaments they irritate each other. 7 'No more;'] Quotation marks added editorially. 12 lief] F¹. * lue F². 4 lieve Cam and others lief Kittredge live 16 Pompey, Lepidus.] From Ff. Capell, Cam, Craig, Chambers, Case, NCE, Alexander Lepidus, Pompey,

A sennet sounded. Enter Cæsar, Antony, Pompey, Lepidus, Agrippa, Mæcenas, Enobarbus, Menas, with other Captains.

ANTONY (*to Cæsar*)

Thus do they, sir: they take the flow o' th' Nile
By certain scales i' th' Pyramid. They know,
By th' height, the lowness, or the mean, if dearth
Or foison follow. The higher Nilus swells, 20
The more it promises. As it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.

LEPIDUS

Y' have strange serpents there?

ANTONY

Ay, Lepidus. 25

LEPIDUS Your serpent of Egypt is bred now of your mud by
the operation of your sun: so is your crocodile.

ANTONY They are so.

POMPEY Sit,—and some wine! A health to Lepidus!

LEPIDUS I am not so well as I should be, but I'll ne'er out. 30

ENOBARBUS Not till you have slept. I fear me you'll be in till then.

LEPIDUS Nay, certainly, I have heard the Ptolemies' pyramises
are very goodly things. Without contradiction, I have heard that.

MENAS (*aside to Pompey*)

Pompey, a word.

POMPEY (*aside to Menas*) Say in mine ear. What is't?

MENAS (*aside to Pompey*)

Forsake thy seat, I do beseech thee, Captain, 35

Menas,] F¹ *Menes,* 17 (*to Cæsar*)] Added by Capell. Delius, Craig, Canby omit. 19 *mean,* if] Ff *meane:* If Rowe, Cam and others *mean,* if 24 Y' have] From Ff. Rowe, Cam, Craig, Canby, Case, NCE, CNS *You've* Steevens, Delius, Chambers *You have* Kittredge, Alexander, Ridley Y' have there?] From Ff. Rowe, Cam, Delius, Craig, Chambers, Canby, Case, Kittredge, Alexander *there.* NCE, CNS, Ridley *there?* 27 *your sun:*] From F¹. F²⁻⁴ *the Sun:* (The numerous *yours* in this passage are a colloquial usage corresponding to the ethical dative in *me* and are meant to associate the subject with the persons addressed, in a generalized way. The excessive use by Lepidus is one sign that he is half tipsy.) 29 Sit,—and] Capell's dash, generally adopted. 30 I . . . out.] Prose in Hanmer. Two lines in Ff, ending *be: . . . out.* Editors prose. (A hunting term; the dog that "will ne'er out" was the dog that stuck to his quarry. See Madden: D, 54.) 32 Ptolemies'] F¹. ³ Ptolomies F². ⁴ Ptolemie's pyramises] From Capell. Ff *Pyramis* Editors *pyramises* *Pyramis* was a common Elizabethan spelling: cf. 1 *Henry VI* i vi 21; but the plural *pyramides* (4 syllables) occurs in our v ii 61. The present spelling enables Lepidus to display his condition. 34-36] *Asides* added by Rowe. Cam and others admit. Craig, Canby omit. 34 *ear.*] Ff *eare,* Cam and others *ear:* Craig, Chambers, Canby, Alexander *ear;* Kittredge

And hear me speak a word.

POMPEY (*aside to Menas*) Forbear me till anon.—

Whispers in 's ear.

This wine for Lepidus!

LEPIDUS

What manner o' thing is your crocodile?

ANTONY It is shaped, sir, like itself; and it is as broad as it hath
breadth. It is just so high as it is, and moves with it own organs. 40
It lives by that which nourisheth it; and the elements once out of
it, it transmigrates.

LEPIDUS What colour is it of?

ANTONY Of it own colour too.

LEPIDUS 'Tis a strange serpent. 45

ANTONY 'Tis so. And the tears of it are wet.

CÆSAR Will this description satisfy him?

ANTONY With the health that Pompey gives him, else he is a very
epicure.

POMPEY (*aside to Menas*)

Go hang, sir, hang! Tell me of that? Away! 50

Do as I bid you.—Where 's this cup I called for?

MENAS (*aside to Pompey*)

If for the sake of merit thou wilt hear me,

Rise from thy stool.

POMPEY (*aside to Menas*) I think th' art mad. The matter?

Rises, and walks aside.

MENAS

I have ever held my cap off to thy fortunes.

POMPEY

Thou hast served me with much faith. What 's else to say?— 55

Be jolly, lords.

ANTONY These quicksands, Lepidus,

Keep off them, for you sink.

ear. CNS, Ridley *ear*, is 't? From F³. 4. F¹. 2 is't. Editors is't? except Chambers *is it?* 36 *Whispers in 's ear.*] From Ff. Cam, Delius, Craig, Case, Ridley omit. 40, 44 *it own*] F¹. 2 *it owne* F³. 4 *it's own* Editors *it own* except Chambers *its own* 41 *elements*] = vital elements. 50-53] Asides added by Johnson, and widely adopted. Craig, Canby omit. 53 *th' art*] From Ff. Rowe, Cam and others *thou'rt* Chambers *thou art* Kittredge, Alexander, Ridley *th' art* *Rises, . . . aside.*] Added by Johnson. Cam and others follow Johnson. Delius, Craig, Canby *Walks aside.* 54, 55] Aside added by Capell, CNS. Cam and others omit. 55-56 *Thou . . . lords.*] Divided as in Hanmer. Prose in Ff. Editors follow Hanmer. 57 *off them,*] From F²-4. F¹ *off, them* Editors *off them,*

MENAS

Wilt thou be lord of all the world?

POMPEY

What sayst thou?

MENAS

Wilt thou be lord of the whole world? That 's twice.

POMPEY

How should that be?

MENAS

But entertain it,

60

And, though thou think me poor, I am the man

Will give thee all the world.

POMPEY

Hast thou drunk well?

MENAS

No, Pompey, I have kept me from the cup.

Thou art, if thou dar'st be, the earthly Jove:

What e'er the ocean pales, or sky inclips,

65

Is thine, if thou wilt ha 't.

POMPEY

Show me which way.

MENAS

These three world-sharers, these competitors,

Are in thy vessel. Let me cut the cable;

And when we are put off, fall to their throats.

All there is thine.

POMPEY

Ah, this thou shouldst have done,

70

And not have spoke on 't! In me 'tis villainy;

In thee 't had been good service. Thou must know,

'Tis not my profit that does lead mine honour;

Mine honour, it. Repent that e'er thy tongue

Hath so betrayed thine act: being done unknown,

75

I should have found it afterwards well done,

But must condemn it now. Desist, and drink.

MENAS (*aside*)

For this

I'll never follow thy palled fortunes more.

Who seeks and will not take when once 'tis offered,

80

Shall never find it more.

POMPEY

This health to Lepidus!

59 That's twice.] As in Rowe. Separate line in Ff. Editors follow Rowe. 58-77] Marked as aside in Capell, CNS. See S.D. II. 54, 55. 60-62 But...world.] Divided as in Pope. Prose in F¹⁻³. Two lines in F⁴, ending *poor, . . . world*. Editors follow Pope. 62 well?] From F¹, ⁴. F¹, ² *well*. 65 pales,] = *encloses*, 66 way.] From F¹, ⁴. F¹, ² *way?* Editors *way*. 67 competitors,] See i iv 3. 70 there] Pope etc., CNS *then* Cam and others *there* *All there* = *All in the world* 74 it. Repent] F¹ *it*, Repent F²⁻⁴ *is*, Repent Editors *it*. Repent 78 (*aside*)] Added by Capell. Cam and others mark *aside*. CNS [to himself] 78-79 For . . . more.] Divided as in Pope. Two lines in Ff, ending *follow . . . more*, Editors follow Pope. 80, 81 Who . . . more.] Version of proverb.

ANTONY

Bear him ashore. I 'll pledge it for him, Pompey.

ENOBARBUS

Here 's to thee, Menas!

MENAS

Enobarbus, welcome!

POMPEY

Fill till the cup be hid.

ENOBARBUS

There 's a strong fellow, Menas.

85

Pointing to the Attendant who carries off Lepidus.

MENAS

Why?

ENOBARBUS

A bears the third part of the world, man: see 'st not?

MENAS

The third part then is drunk. Would it were all,
That it might go on wheels!

ENOBARBUS

Drink thou: increase the reels.

90

MENAS

Come.

POMPEY

This is not yet an Alexandrian feast.

ANTONY

It ripens towards it. Strike the vessels, ho!

Here 's to Cæsar!

CÆSAR

I could well forbear 't.

It 's monstrous labour when I wash my brain

95

See Tilley: N, 54. 82 Bear . . . Pompey.] One line in Pope. Two in Ff, ending *ashore*, . . . Pompey. Editors follow Pope. 85 *Pointing . . . Lepidus*.] Added by Steevens. Editors adopt or adapt. 87 A.] Ff A Cam, Craig, Canby, Case, CNS A' Delius, Chambers, Kittredge, NCE, Alexander, Ridley 'A 88, 89 The . . . wheels!] Verse in Theobald. Prose in Ff, ending *wheelles*. Editors follow Theobald. 88 then is] From Rowe. Ff *then he is* Editors *then is* or *then, is* 89 That . . . wheels!] Refers to proverb, The world runs on wheels. See Tilley: W, 893. 90 increase the reels.] Steevens conj. *grease the wheels*. Douce conj. *increase the revels* Kittredge writes: "For every man who staggers makes one toward the *whole world's* reeling." Kökeritz prefers the meaning, derived from NED, of *reels*=revels, just as *deale*=devil. There is a play on words in this tipsy joke. "The World goes on wheels" was a proverb: see note above and *Two Gentlemen* III i 306. *reels* carries the notion of revels and also of the motion of the wheels and of the drunkard; and *wheel* itself also meant to roll. Cf. I iv 20. 93 Strike the vessels,]=tap the vessels; draw more wine; 94-96 I . . . fouler.] Verse as in Pope. Prose in Ff. Editors follow Pope. 94 forbear 't.] Ff *forbear 't*, Pope, Delius, Chambers *forbear it*.

And it grow fouler.

ANTONY Be a child o' th' time.

CÆSAR

Possess it, I 'll make answer.

But I had rather fast from all four days

Than drink so much in one.

ENOBARBUS (*to Antony*) Ha, my brave emperor!

Shall we dance now the Egyptian Bacchanals 100

And celebrate our drink?

POMPEY Let 's ha 't, good soldier.

ANTONY

Come, let 's all take hands

Till that the conquering wine hath steeped our sense

In soft and delicate Lethe.

ENOBARBUS All take hands.

Make battery to our ears with the loud music. 105

The while I 'll place you: then the boy shall sing.

The holding every man shall bear as loud

As his strong sides can volley.

Music plays. Enobarbus places them hand in hand.

THE SONG.

Come, thou monarch of the vine,

Plumpy Bacchus with pink eyne! 110

Cam and others *forbear 't*. 96 And it grow] From F¹. F²⁻⁴ *and it growes* Singer for *and* read *an=if*; Case understood *and* to mean *if*, as it frequently did. This interpretation is not favoured. *and* we think, is the usual conjunction; *grow* is subjunctive. *And . . . fouler.=* and it should then grow fouler. Ridley similarly thinks *And* the ordinary copula and *grow* the subjunctive. If we read *grows*, then *And* could mean either the copula or *if*: in the latter case the meaning is "It's monstrous labour if it grows fouler when I wash my brain." This is one of the cases where there seems insufficient reason to disturb F¹. Cam, Delius, Craig, Chambers, Canby, Kittredge, NCE, CNS, Alexander *And it grows* Case, Ridley *And it grow* 97-99 Possess . . . one.] Divided as in Knight. Prose in Ff. Hanmer ends lines in *fast . . . one*. Cam and others follow Knight. Delius follows Hanmer. 97 Possess it.] Dover Wilson favours Anon's explanation in *Blackwood*, 1853, p. 467, "Be master of it" (time). Kittredge: "Drink it off." Ridley: "Have your way" in short "take it." (Command the time, says Cæsar.) 99 (*to Antony*)] Added by Capell, generally adopted. 99-101 Ha, . . . drink ?] Divided as in Johnson. Prose in Ff. Editors follow Johnson. 100 Bacchanals] From F². F¹ *Backenals*, F³ *Bachanals*, 107 holding] =refrain or burden bear] From Theobald. F¹, ^a *beate* F², ^a *beat* Editors *bear* 108 THE SONG.] The Song, writes Noble, is a Bacchanalian equivalent of *Veni Creator*. (Noble, 127, 128.) On music for the Song, see Sh. Music, 2; De Banke, 250. 109-114 Come, . . . round!] In italics in Ff. 110 pink eyne!]=small red blinking eyes. Laneham writes of the bear-baiting at Kenilworth in 1575, "the bear with hiz pink

In thy fats our cares be drowned,
 With thy grapes our hairs be crowned.
 Cup us till the world go round,
 Cup us till the world go round!

CÆSAR

What would you more? Pompey, good night. Good brother, 115
 Let me request you off. Our graver business
 Frowns at this levity. Gentle lords, let's part:
 You see we have burnt our cheeks. Strong Enobarb
 Is weaker than the wine; and mine own tongue
 Splits what it speaks. The wild disguise hath almost 120
 Anticked us all. What needs more words? Good night.
 Good Antony, your hand.

POMPEY

I'll try you on the shore.

ANTONY

And shall, sir. Give's your hand.

POMPEY

O Antony,

You have my father's house,—But, what? we are friends!
 Come, down into the boat.

ENOBARBUS

Take heed you fall not. 125

Exeunt all but Enobarbus and Menas.

Menas, I'll not on shore.

MENAS

No, to my cabin.

nyez leering after hiz enmiez." (Furnivall: LL, 17.) Sherwood in Cotgrave has "A small pinke eye, *Oeil de rat*." Holland's Pliny tome i, Bk. xi, ch. xxxvii, p. 335, writing of Roman families, says "them that were pinke-eyed and had very small eies, they termed *Ocellæ*." Other references in Furness, 166, 167. 111 fats] Ff Fattes (=vats) 115 What . . . brother,] One line in Rowe. Two lines in Ff, ending *more?* . . . *Brother* Editors follow Rowe. 116 you off. Our] Ff *you of our* Cam and others *you off: our* Craig, Chambers, Canby, NCE, Alexander *you off; our* Kittredge *you off. Our* 118 Enobarb] Ff Enobarbe 120 Splits] From F⁴. F¹ *Spleet's* F². ³ *Spleets* Editors *Splits* disguise] 'disguised' was a euphemism for *drunk*. See Nares, i 243; Tilley: D, 362. 123 Give 's] F¹. ² *giues* F². ⁴ *give's* 123, 124 O . . . friends!] Divided as in Capell. Two lines in Ff, ending *house*. . . *Friends?* Editors follow Capell. 124 father's] F¹ *Father* F² *Fathers* Editors *father's* father's house,—] See note to ii vi 27. *house*,—] From Capell. Ff *house*. Cam and others *house*,— or *house*— Chambers, Ridley *house*. 125, 126 Take . . . cabin.] Divided as in Capell. Ff:

*Take heed you fall not Menas: Ile not on shore,
 No to my Cabin:*

Editors follow Capell. 125 *Exeunt*. . . *Menas*.] Added by Cam. Chambers, Case, Kittredge, NCE, Alexander, Ridley follow Cam. Capell, Delius, Craig, Canby *Exeunt* Pompey, Cæsar, Antony, and Attendants. CNS they go down . . . Enobarbus and Menas remain. 126, 127 No, . . . what!] Divided as in Steevens.

These drums! these trumpets, flutes! what!
 Let Neptune hear we bid a loud farewell
 To these great fellows. Sound and be hanged, sound out!

Sound a flourish, with drums.

ENOBARBUS

Hoo! says a. There's my cap.

130

MENAS

Hoo! Noble Captain, come.

Exeunt.

ACT III

SCENE I. A PLAIN IN SYRIA.

Enter Ventidius as it were in triumph, with Silius, and other Romans, Officers, and Soldiers; the dead body of Pacorus borne before him.

VENTIDIUS

Now, darting Parthia, art thou struck; and now
 Pleased fortune does of Marcus Crassus' death
 Make me revenger. Bear the King's son's body
 Before our army. Thy Pacorus, Orodes,
 Pays this for Marcus Crassus.

SILIUS

Noble Ventidius,

5

Two lines in Ff, ending *Drummes*, . . . *what* Editors follow Steevens. 127 *what!*] From Rowe. F¹⁻³ *what* F⁴ *what*, Editors *what!* 128 *a loud!*] From Rowe. Ff *aloud* Editors *a loud* 129 *Sound . . . drums.*] From Ff. Delius, Craig, Canby A flourish of trumpets, with drums. 130 Hoo!] Ff Hoo Cam and others Hoo! Delius Ho, NCE Ho! says a. There's] F¹⁻³ *saies a there's* F⁴ *saies a, there's* Cam, Craig, Canby, Case, CNS *says a'. There's* Delius, Chambers *says 'a!—There's* Kittredge, NCE, Alexander, Ridley *says 'a. There's* 131 Hoo!] Ff Hoa, Cam and others Hoo! Delius Ho!— Canby Hoa! NCE Ho! *Exeunt.*] Granville-Barker deplors the Act division added here by Rowe and generally adopted. In the continuous performance of the Shakespearean stage the contrast between the debauch in the galley and the bearing of the soldiers in the field would be thrown into prominence. (GB 2, 121, 122.) Bethell, 124, agrees. ACT III SCENE I.] Added by Rowe. (See preceding note.) A . . . SYRIA.] Added by Capell. *Enter . . . him.*] Ff *Enter Ventidius as it were in triumph*, the dead body of Pacorus borne before him. *with . . . Soldiers* added by Capell. The speech-prefixes in this Scene in F¹ are: Ven.; Romaine, Rom. 1 *darting Parthia.*] Refers to Parthia's famed horse-archers who shot arrows backward on retreat. See OCD, 651. *struck;*] F¹⁻³ *stroke*, F⁴ *strook*, F⁴ *struck*, Cam and others *struck*; Chambers *stroke*; Kittredge *stroke*, CNS, Alexander, Ridley *struck*, 2 Crassus'] Defeated and slain by the Parthians. 4 *army.* Thy] From Collier. F¹ *Army thy* F²⁻⁴ *Army, thy* Editors follow Collier. Chambers *army!*—Thy Pacorus,] Son of Orodes II, King of Parthia (See OCD, 626.) Orodes,] From Rowe. Ff Orodes, 5 Silius] Theobald Sil.

Whilst yet with Parthian blood thy sword is warm,
 The fugitive Parthians follow, Spur through Media,
 Mesopotamia, and the shelters whither
 The routed fly. So thy grand captain, Antony,
 Shall set thee on triumphant chariots and
 Put garlands on thy head. 10

VENTIDIUS O Silius, Silius,
 I have done enough. A lower place, note well,
 May make too great an act; for learn this, Silius,
 Better to leave undone than by our deed
 Acquire too high a fame when him we serve's away. 15
 Cæsar and Antony have ever won
 More in their officer than person. Sossius,
 One of my place in Syria, his lieutenant,
 For quick accumulation of renown,
 Which he achieved by th' minute, lost his favour. 20
 Who does i' th' wars more than his captain can
 Becomes his captain's captain; and ambition,
 The soldier's virtue, rather makes choice of loss
 Than gain which darkens him.
 I could do more to do Antonius good, 25
 But 'twould offend him, and in his offence
 Should my performance perish.

SILIUS Thou hast, Ventidius, that
 Without the which a soldier and his sword
 Grants scarce distinction. Thou wilt write to Antony?

VENTIDIUS 30
 I'll humbly signify what in his name,
 That magical word of war, we have effected;
 How, with his banners and his well-paid ranks,
 The ne'er-yet-beaten horse of Parthia
 We have jaded out o' th' field.

SILIUS Where is he now?

VENTIDIUS 35
 He purpoſeth to Athens; whither, with what haste

F¹ Romaine. F² Romane. F³.⁴ Roman. Editors prefix for Silius. 15 serve's]
 F¹ *serues* Editors *serve's* 20 by th' minute,]=every minute, continually,
 27 Should] First printed in F¹ as *hould* and corrected by proof-reader.
 SILIUS] Ff Rom. Theobald Sil. Editors prefix for Silius. 27-29 Thou...
 Antony?] Divided as in Capell. Prose in Ff. Editors follow Capell. 29
 Grants] Hanmer, etc. *grant* Cam and others *Grants*. Some have adopted
 Warburton's explanation, "Thou hast that, which, if thou didst want, there
 would be no distinction between thee and thy sword." The meaning is rather,
 "Thou has that quality without which the business of the soldier and his
 sword scarcely confer distinction." Antony?] From Theobald. Ff Anthony.
 Editors *Antony?*

The weight we must convey with 's will permit,
We shall appear before him. On, there! Pass along! *Exeunt.*

SCENE II. ROME. AN ANTE-CHAMBER IN CÆSAR'S HOUSE.

Enter Agrippa at one door, Enobarbus at another.

AGRIPPA

What, are the brothers parted?

ENOBARBUS

They have dispatched with Pompey: he is gone.
The other three are sealing. Octavia weeps
To part from Rome; Cæsar is sad, and Lepidus
Since Pompey's feast, as Menas says, is troubled
With the green sickness. 51

AGRIPPA

'Tis a noble Lepidus.

ENOBARBUS

A very fine one. O, how he loves Cæsar!

AGRIPPA

Nay, but how dearly he adores Mark Antony!

ENOBARBUS

Cæsar? Why, he 's the Jupiter of men.

AGRIPPA

What 's Antony? The god of Jupiter. 10

ENOBARBUS

Spake you of Cæsar? How! the nonpareil!

AGRIPPA

O Antony! O thou Arabian bird!

ENOBARBUS

Would you praise Cæsar, say 'Cæsar'. Go no further.

37 On there! Pass] Ff *On there, passe* Cam and others *On, there; pass*
Chambers *On, there! pass* Kittredge *On, there! Pass* Ridley *On there, pass*
there] First printed in F¹ as *their* and corrected by proof-reader. SCENE II.]
Added by Rowe. ROME. . . HOUSE.] Added by Rowe and Capell. The speech-
prefixes in this Scene in F¹ are: Agri., Agr.; Eno.; Ant., Antho.; Cæsar;
Octa.; Lep. 6 green sickness.] From Theobald. Ff *Greene-Sickness*. Cam,
Delius, Craig, Chambers, Canby, Case, NCE, Alexander *green sickness*.
CNS *greensickness*. Ridley *green-sickness*. (green sickness=anæmia.)
9-13 Cæsar? . . . further.] Chambers puts each speech in inverted commas.
10 AGRIPPA] From Rowe. Ff Ant. Editors follow Rowe. Antony? The . . .
Jupiter.] From Johnson. Ff Anthony, the . . . *Jupiter?* Editors follow Johnson.
11 How! the nonpareil!] F¹ *How, the non-pareill?* F^a *Oh! the non-pareill?*
F^a. *Oh? the non-pareill?* Cam and others *How! the nonpareil!* Kittredge *Hool*
the nonpareil! Ridley *How, the nonpareil?* 12 O Antony! O] Ff *Oh* Anthony,
oh Cam and others *O Antony! O* Craig, Alexander *O, Antony! O* Ridley *O*
Antony, O Arabian bird!]=Phoenix! 13 'Cæsar'.] Ff Cæsar

AGRIPPA

Indeed, he plied them both with excellent praises.

ENOBARBUS

But he loves Cæsar best: yet he loves Antony! 15

Hoo! hearts, tongues, figures, scribes, bards, poets, cannot

Think, speak, cast, write, sing, number—hoo!—

His love to Antony. But as for Cæsar,

Kneel down, kneel down, and wonder.

AGRIPPA

Both he loves.

ENOBARBUS

They are his shards, and he their beetle. (*Trumpet within*) So: 20

This is to horse. Adieu, noble Agrippa.

AGRIPPA

Good fortune, worthy soldier, and farewell.

Enter Cæsar, Antony, Lepidus, and Octavia.

ANTONY

No further, sir.

CÆSAR

You take from me a great part of myself:

Use me well in 't. Sister, prove such a wife 25

As my thoughts make thee, and as my farthest band

Shall pass on thy approof. Most noble Antony,

Let not the piece of virtue which is set

Betwixt us as the cément of our love,

To keep it builded, be the ram to batter 30

The fortress of it; for better might we

Have loved without this mean, if on both parts

This be not cherished.

ANTONY

Make me not offended

16, 17 Hoo! . . . hoo!] F¹⁻³ *Hoo, . . . hoo*, F⁴ *Ho, . . . ho*, Cam, Delius, NCE *Ho! . . . ho!* Craig, Chambers, Canby, Case, Kittredge, CNS, Alexander *Hoo! . . . hoo!* Ridley *Hoo! . . . hoo*, 16 *Hoo! . . . cannot*] One line in Rowe. Two in Ff, ending *Figure, . . . cannot* Editors follow Rowe. 17 number—] =versify— 20 shards.] There is probably a quibble here: *shards* means both wing-cases of the beetle, and dung. See *Macbeth* III ii 42. beetle. So:] Ff *Beetle, so:* Cam, Craig, Canby, Case, NCE *beetle. So:* Delius *beetle. So,—* Kittredge, Alexander *beetle. So—* Chambers, CNS *beetle. Sol* Ridley *beetle, so: Trumpet within.*] Added by Capell. Rowe Trumpets. Cam and others follow Capell. Delius follows Rowe. Craig, Chambers, etc. Trumpets within. 22 farewell.] They are about to go, but are stayed by the entry of Cæsar, etc., and stand aside. 23 further,] From F¹. F¹⁻⁴ *farther*, Editors *further*. 26, 27 my . . . approof.]=my utmost bond I 'll stake on the proof of thy perfect conduct. 26 farthest] From Ff. Johnson, Delius, Craig, Canby *furthest* 29 cément] F¹. ² *Cyment* 30 builded,] F¹'s proof-corrector substituted *d* for a character which he crossed out. 32 on both] F¹ *onboth* marked for correction by proof-reader but uncorrected. 33, 34 Make . . . distrust.]

In your distrust.

CÆSAR I have said.

ANTONY You shall not find,
Though you be therein curious, the least cause
For what you seem to fear. So, the gods keep you,
And make the hearts of Romans serve your ends!
We will here part.

35

CÆSAR

Farewell, my dearest sister, fare thee well.
The elements be kind to thee, and make
Thy spirits all of comfort! Fare thee well.

40

OCTAVIA

My noble brother!

ANTONY

The April 's in her eyes. It is love's spring,
And these the showers to bring it on. Be cheerful.

OCTAVIA

Sir, look well to my husband's house, and—

CÆSAR

Octavia?

What,

45

OCTAVIA I'll tell you in your ear.

ANTONY

Her tongue will not obey her heart, nor can
Her heart inform her tongue, the swan's down-feather,
That stands upon the swell at the full of tide
And neither way inclines.

50

ENOBARBUS (*aside to Agrippa*)

Will Cæsar weep?

AGRIPPA (*aside to Enobarbus*) He has a cloud in 's face.

Divided as in Rowe. One line in Ff. Editors follow Rowe. (=do not offend me by your mistrust.) 34 CÆSAR] First printed Casar, in F¹ and corrected by proof-reader to Cæsar. 37 serve] First printed in F¹ as *seure* and corrected by proof-reader. 41 Fare thee] First printed in F¹ as *farethee* and corrected by proof-reader. 45, 46 What, Octavia?] Divided as in Hanmer. F¹ *What Octavia?* in one line. F²⁻⁴ *What Octavia.* in one line. Editors follow Hanmer. 48 Her . . . -feather,] One line in Rowe; two in Ff, ending *tongue. . . feather* (F¹ *tougue*.) Rowe's hyphen. Editors follow Rowe. inform] Craig, Canby *obey tongue,* F¹ *tougue, the . . . inclines.* after this amplifies and explains the preceding, like a parenthesis. 49 at the full] From F¹. F²⁻⁴ *at full* See next note. Cam, Craig, Chambers, Canby, Kittredge, NCE, CNS *at full* Delius, Case, Alexander, Ridley *at the full full of tide* NCE *full of th' tide* at the full of tide] First printed in F¹ as *at the of full Tide:* and corrected by the proof-reader to *at the full of Tide:* 51-59] Asides added by Capell, adopted in Cam, Case, Kittredge, NCE, CNS, Alexander, Ridley. Delius, Chambers, Canby in l. 51 only, *Aside to Agrippa.* 51 He . . . face.] A quibble. Cæsar is ready to weep like a cloud; but Madden shows that *cloud* was the term for the white patch in a horse's face. Hence the reply of Enobarbus.

ENOBARBUS (*aside to Agrippa*)

He were the worse for that, were he a horse;
So is he, being a man.

AGRIPPA (*aside to Enobarbus*) Why, Enobarbus,

When Antony found Julius Cæsar dead,
He cried almost to roaring; and he wept
When at Philippi he found Brutus slain. 55

ENOBARBUS (*aside to Agrippa*)

That year indeed he was troubled with a rheum:
What willingly he did confound he wailed,
Believe 't, till I weep too.

CÆSAR No, sweet Octavia,
You shall hear from me still. The time shall not-
Outgo my thinking on you. 60

ANTONY Come, sir, come.

I 'll wrestle with you in my strength of love.
Look, here I have you: thus I let you go,
And give you to the gods.

CÆSAR Adieu; be happy!

LEPIDUS Let all the number of the stars give light
To thy fair way! 65

CÆSAR Farewell, farewell!

Kisses Octavia.

ANTONY Farewell!

Trumpets sound. Exeunt.

SCENE III. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Cleopatra, Charmian, Iras, and Alexas.

CLEOPATRA

Where is the fellow?

ALEXAS Half afeard to come.

Madden: D, 255-257, 314.) 52, 53 He . . . man.] Divided as in Pope. Prose in Ff. Editors follow Pope. 52 that, . . . horse;] First printed in F¹ as *that*, . . . *Horse* and corrected by proof-reader to *that* . . . *Horse*, 57 year . . . troubled . . . rheum:] First printed in F¹ as: *yeare* . . . *tro bled* . . . *rume*, and corrected by proof-reader to *year* . . . *troubled* . . . *rheume*, 59 't,] Chambers *it weep*] F¹. ⁶ *weepe* F². ⁴ *weep* Theobald, Cam and others *wept* Canby, Alexander *weep* 62 wrestle] F¹. ² *wrastle* Cam and others *wrestle* Chambers, Case *wrastle* 63 I let you go,] First printed in F¹ as *I, let lou go*, and corrected by proof-reader to *I let you go*, 66 *Trumpets sound.*] From Ff. SCENE III.] Added by Rowe. ALEXANDRIA; . . . PALACE.] Added by editor after Rowe and Theobald. The speech-prefixes in this Scene in F¹ are: Cleo., Cle.,

CLEOPATRA

Go to, go to.

Enter the Messenger as before.

Come hither, sir.

ALEXAS

Good Majesty,
Herod of Jewry dare not look upon you
But when you are well pleased.

CLEOPATRA

That Herod's head
I'll have. But how, when Antony is gone,
Through whom I might command it? Come thou near.

5

MESSENGER

Most gracious Majesty,—

CLEOPATRA

Didst thou behold
Octavia?

MESSENGER Ay, dread Queen.

CLEOPATRA

Where?

MESSENGER

Madam, in Rome
I looked her in the face, and saw her led
Between her brother and Mark Antony.

10

CLEOPATRA

Is she as tall as me?

MESSENGER

She is not, madam.

CLEOPATRA

Didst hear her speak? Is she shrill-tongued or low?

MESSENGER

Madam, I heard her speak: she is low-voiced.

CLEOPATRA

That's not so good. He cannot like her long.

Cleopa.; Alex.; Mes., Mess.; Char., Cha. 2 *Enter . . . before.*] From Ff. Cam *Enter Messenger.* Delius, Chambers *Enter the Messenger.* Craig *Enter a Messenger.* Canby, Case, Kittredge, NCE, CNS, Alexander, Ridley follow F. 2-6 Good . . . it?] Divided as in Pope. Prose in Ff. Editors follow Pope. 4 pleased.] First printed in F¹ as *plaes'd.* and corrected by proof-reader. 5, 6 how, . . . it?] As in Collier. Ff *how? . . . it:* Editors follow Collier. 6 Come . . . near.] Separate line in Ff. 7 Majesty,—] From Theobald. F¹ *Mailestie.* F²⁻⁴ *Majesty.* Cam, Delius, Case, NCE, CNS follow Theobald. Craig, Chambers, Canby, Kittredge, Alexander, Ridley *majesty!* 7, 8 Didst . . . Octavia?] Divided as in Theobald; one line in Ff. Cam and others follow Theobald. Chambers, Kittredge, NCE, Alexander follow F. 8-10 Madam, . . . Antony.] Divided as in Capell. Prose in Ff. Editors follow Capell. 12 Didst . . . low?] One line in Rowe; two in Ff, ending *speake? . . . low?* Editors one line. 13 speak: . . . -voiced.] First printed in F¹ as *speake . . . voic'c.* and corrected by proof-reader to *speake, . . . voic'd.* 14 That's . . . good.] Either, not so good for Octavia; or, not good for Cleopatra to hear. Cleopatra's next words, *He . . . long.* may mean that Octavia's low voice will

CHARMIAN

Like her! O Isis! 'tis impossible.

15

CLEOPATRA

I think so, Charmian. Dull of tongue and dwarfish!

What majesty is in her gait? Remember,

If e'er thou look'st on majesty.

MESSENGER

She creeps.

Her motion and her station are as one.

She shows a body rather than a life,

A statue than a breather.

20

CLEOPATRA

Is this certain?

MESSENGER

Or I have no observance.

CHARMIAN

Three in Egypt

Cannot make better note.

CLEOPATRA

He's very knowing:

I do perceive 't. There's nothing in her yet.

The fellow has good judgement.

CHARMIAN

Excellent.

25

CLEOPATRA

Guess at her years, I prithee.

MESSENGER

Madam,

She was a widow.

CLEOPATRA

Widow! Charmian, hark.

MESSENGER

And I do think she's thirty.

CLEOPATRA

Bear'st thou her face in mind? Is 't long or round?

MESSENGER

Round even to faultiness.

30

CLEOPATRA

For the most part, too, they are foolish that are so.

Her hair, what colour?

MESSENGER

Brown, madam; and her forehead

As low as she would wish it.

CLEOPATRA

There's gold for thee.

not please Antony; or, that her voice will please him, but, she adds hopefully, not for long. 16 dwarfish!] F¹, ^a *dwarfish* F³, ^a *dwarfish*. Delius and others *dwarfish*! Cam, CNS *dwarfish*. 18 look 'st] From Ff. Pope *look'dst* Cam, Delius, Craig, Canby, Case, Kittredge, NCE, CNS, Alexander *look'dst* Chambers *lookedst* Ridley *look 'st* 18, 19 She . . . one.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 22-24 Three . . . yet.] Divided as in Theobald. In Ff lines end in *note . . . perceiu't, . . . yet* Editors follow Theobald. 26, 27 Madam, . . . widow.] Divided as in Steevens. One line in Ff. Editors follow Steevens. 27 widow.] From Ff. Dyce, Cam and others *widow*,— or *widow*— Alexander *widow*. 31, 32 For . . . colour?] Divided as in F³. ^a

Thou must not take my former sharpness ill.
 I will employ thee back again: I find thee
 Most fit for business. Go make thee ready:
 Our letters are prepared.

35

Exit Messenger.

CHARMIAN

A proper man.

CLEOPATRA

Indeed, he is so. I repent me much
 That so I harried him. Why, methinks, by him,
 This creature 's no such thing.

CHARMIAN

Nothing, madam.

40

CLEOPATRA

The man hath seen some majesty, and should know.

CHARMIAN

Hath he seen majesty? Isis else defend,
 And serving you so long!

CLEOPATRA

I have one thing more to ask him yet, good Charmian:
 But 'tis no matter. Thou shalt bring him to me
 Where I will write. All may be well enough.

45

CHARMIAN

I warrant you, madam.

Exeunt.

SCENE IV. ATHENS. A ROOM IN ANTONY'S HOUSE.

Enter Antony and Octavia.

ANTONY

Nay, nay, Octavia, not only that,
 That were excusable, that and thousands more
 Of semblable import, but he hath waged
 New wars 'gainst Pompey; made his will, and read it

Prose in F¹. ². Editors follow F³. 37 *Exit Messenger.*] Added by Hanmer, generally adopted. 39 *methinks,*] F¹. ² *me think's* F³ *me thinks* F⁴ *methinks* Editors *methinks,* 41 The . . . know.] One line in Pope; prose in Ff. Editors one line. 42, 43 *Hath . . . long!*] Divided as in Pope; prose in Ff. Editors follow Pope. *defend, . . . long!*] From Capell. Ff *defend: . . . long.* Editors follow Capell, except Ridley *defend! . . . long.* 44-46 *I . . . enough.*] Divided as in Rowe. Prose in Ff. Editors follow Rowe. SCENE IV.] Added by Rowe. ATHENS. . . HOUSE.] Added by Capell. The speech-prefixes in this Scene in F¹ are: Ant., Anth.; Octavi., Oct. 4 *made his will,*] Corruption in the text is suspected here: see Furness, 188; Kellner, 124; Ridley: AC, 110. Plutarch writes that Caesar seized Antony's will from the Vestal Nuns and read it before the Senate, showing that he gave large territories to Cleopatra's children. (Brooke: Plutarch, li 86, 92; Plutarch, 936, 938.) Furness remarks that "he who lists" may correct the text according to Plutarch. Campbell: TD, 192,

To public ear: 5

Spoke scantily of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them; most narrow measure lent me;
When the best hint was given him, he not took 't,
Or did it from his teeth.

OCTAVIA O my good lord, 10

Believe not all; or if you must believe,
Stomach not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts.
The good gods will mock me presently 15
When I shall pray, 'O, bless my lord and husband!
Undo that prayer, by crying out as loud,
'O, bless my brother!' Husband win, win brother,
Prays, and destroys the prayer; no midway
'Twixt these extremes at all.

ANTONY Gentle Octavia, 20

Let your best love draw to that point which seeks
Best to preserve it. If I lose mine honour,
I lose myself. Better I were not yours
Than yours so branchless. But, as you requested,
Yourself shall go between 's. The mean time, lady, 25
I'll raise the preparation of a war
Shall stain your brother. Make your soonest haste;
So your desires are yours.

OCTAVIA Thanks to my lord.
The Jove of power make me most weak, most weak,

proposed *Ta'en my will* Kellner proposes *maim'd my will*. Kittredg thinks Shakespeare remembered Antony's reading of Cæsar's will. (Kittredg: SP, 1380.) Possibly Shakespeare deliberately differed from his source. 5, 6 To . . . not] Divided as in Capell. In Ff lines end in *me*, . . . *not* Editors follow Capell. 6, 7 *me*: . . . honour,] Ff *me*, . . . Honour: Rowe, Craig, Chambers, Canby, NCE, Alexander *me*; . . . honour, Cam, Delius, Case, Kittredg, Ridley *me*: . . . honour, CNS *me*, . . . honour 8 *them*; . . . measure . . . *me*;] From Rowe. Ff *then* . . . measure: . . . *me*, Cam and others *them*; . . . measure . . . *me*; Kittredg, Alexander *them*, . . . measure . . . *me*; NCE *them*; . . . measure . . . *me*, CNS *them*, . . . measure . . . *me*, Case, Ridley *them*; . . . measure . . . *me*: 9 not took 't,] From Theobald. (Thirlby conj.) F¹ not look 't, F² had look 't, F³. 4 had lookt, Editors not took 't, except Chambers not took it, 10 from his teeth.] = insincerely. See Tilley: T, 423. 12 Stomach] = resent 16-18] Quotation marks are editorial. 24 Than yours] From F². 4. F¹ Then your Editors Than yours 26 war] Malone conj. a line was lost after this. Schmidt glosses *stain* in l. 27 as 'eclipse,' (*stain* having the sense 'to darken'). The meaning of ll. 26-28 is, I'll make such great preparations for war as shall eclipse anything your brother can do. There is no missing line. 28 So . . . yours.] So that you may attain your desires.

Your reconciler! Wars 'twixt you twain would be 30
As if the world should cleave, and that slain men
Should solder up the rift.

ANTONY

When it appears to you where this begins,
Turn your displeasure that way, for our faults
Can never be so equal that your love 35
Can equally move with them. Provide your going;
Choose your own company, and command what cost
Your heart has mind to. *Exeunt.*

SCENE V. ATHENS. ANOTHER ROOM IN ANTONY'S HOUSE.

Enter Enobarbus and Eros, meeting.

ENOBARBUS

How now, friend Eros!

EROS

There's strange news come, sir.

ENOBARBUS

What, man?

EROS

Cæsar and Lepidus have made wars upon Pompey.

ENOBARBUS This is old. What is the success? 5

EROS

Cæsar, having made use of him in the wars 'gainst
Pompey, presently denied him rivalry; would not let him par-
take in the glory of the action; and not resting here, accuses
him of letters he had formerly wrote to Pompey; upon his own
appeal, seizes him. So the poor third is up, till death enlarge his 10
confine.

ENOBARBUS

Then, world, thou hadst a pair of chaps, no more;
And throw between them all the food thou hast,
They'll grind the one the other. Where's Antony?

30 Your] F¹ *You* 32 solder] From Theobald. F¹.² *soader* F².⁴ *sodder* 33
begins,] Kellner, 65, conj. *began*, 38 has] F¹ *he's* SCENE V.] Added by Capell.
ATHENS. . . . HOUSE.] Added by editor. *meeting*] Added by Capell. The
speech-prefixes in F¹ in this Scene are: Eno.; Eros, Ero. 3 What,] From
Rowe. Ff *What* Editors *What*, 7 rivalry;]=equality of rights; 10 appeal,]
=impeachment, up,]=in confinement, 12-14 Then . . . other.] Johnson
paraphrases: Cæsar and Antony will make war on each other, though they
have the world to prey upon between them. Then . . . Antony?] Divided
as in Hanmer. Prose in Ff. Editors follow Hanmer. 12 world,] From
Hanmer. Ff *would* Editors *world*, hadst] Ff *hadst* Hanmer *hast hadst* can be
treated as conditional subjunctive="wouldst have"; and *throw* in l. 13 as
"shouldst thou throw." Following Eros's statement, Enobarbus says, "Then,
in those circumstances, world, thou wouldst have," etc. Editors *hast* 12
chaps,]=jaws, chaps, no] From Theobald. F¹ *chapsn o* F².⁴ *Chaps no* 14 the
one the other.] From Capell. Ff *the other*. Editors follow Capell.

EROS

He's walking in the garden—thus; and spurns 15
 The rush that lies before him; cries 'Fool Lepidus!'
 And threats the throat of that his officer
 That murdered Pompey.

ENOBARBUS

Our great navy's rigged.

EROS

For Italy and Cæsar. More, Domitius;
 My lord desires you presently. My news 20
 I might have told hereafter.

ENOBARBUS

'Twill be naught:

But let it be. Bring me to Antony.

EROS

Come sir.

Exeunt.

SCENE VI. ROME. CÆSAR'S PALACE.

Enter Agrippa, Mæcenas, and Cæsar.

CÆSAR

Contemning Rome, he has done all this and more
 In Alexandria. Here 's the manner of 't:
 I' th' market place on a tribunal silvered,
 Cleopatra and himself in chairs of gold
 Were publicly enthroned. At the feet sat 5
 Cæsarion, whom they call my father's son,
 And all the unlawful issue that their lust
 Since then hath made between them. Unto her
 He gave the stablishment of Egypt; made her
 Of lower Syria, Cyprus, Lydia, 10
 Absolute queen.

MÆCENAS

This in the public eye?

CÆSAR

I' th' common show-place where they exercise.

16 'Fool Lepidus!'] Ff *Foole* Lepidus, 17, 18 officer . . . Pompey.] According to Plutarch (Additional Lives, p. 59) Sextus Pompeius was slain by Titius, Antony's Lieutenant, by Antony's command, in Samos. 18 navy's] F¹, ^a *Nautes* 19 Cæsar. More,] From Johnson. Ff Cæsar, *more* Editors follow Johnson. 21, 22 'Twill . . . Antony.] Divided as in Hanmer. Prose in Ff. Editors follow Hanmer. SCENE VI.] Added by Capell. ROME. . . . PALACE.] Added by editor. *Enter . . . Cæsar.*] From Ff. The speech-prefixes in this Scene in F¹ are: Cæs., Cæsar; Mece., Mec.; Agri.; Octa. 1 has] F¹, ^a *ha's* 10, 11 Of . . . queen.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 10 Lydia,] Upton conj., Johnson *Lybia*, Upton, 243, emended from Plutarch's Greek text; Shakespeare followed North's translation. See Brooke: Plutarch, ii 86; Plutarch, 936.

His sons he there proclaimed the kings of kings:

Great Media, Parthia and Armenia,

He gave to Alexander; to Ptolemy he assigned

Syria, Cilicia and Phœnicia. She

In th' habiliments of the goddess Isis

That day appeared, and oft before gave audience,

As 'tis reported, so.

15

MÆCENAS

Let Rome be thus

Informed.

AGRIPPA Who, queasy with his insolence

Already, will their good thoughts call from him.

20

CÆSAR

The people knows it, and have now received

His accusations.

AGRIPPA

Who does he accuse?

CÆSAR

Cæsar: and that, having in Sicily

Sextus Pompeius spoiled, we had not rated him

His part o' th' isle. Then does he say he lent me

Some shipping unrestored. Lastly, he frets

That Lepidus of the triumvirate

Should be deposed; and, being, that we detain

All his revénue.

25

AGRIPPA

Sir, this should be answered.

30

CÆSAR

'Tis done already, and the messenger gone.

I have told him Lepidus was grown too cruel;

That he his high authority abused

And did deserve his change. For what I have conquered,

13 he there] From Johnson. Ff *hither* Editors follow Johnson. kings of kings:] Ff *King of Kings*, Rowe's emendation, generally adopted. 15 Ptolemy] F¹. * Ptolomy 16 Phœnicia.] F¹ *Phœnitia*: 17 th' habiliments] Ff *th' abiliments* Rowe, Kittredge, NCE, CNS, Alexander *th' habiliments* Cam, Delius, Craig, Chambers, Canby, Case, Ridley *the habiliments* 19 reported, so.] From F²⁻⁴. F¹ *reported so*. Cam and others *reported, so*. Chambers *reported so*. 17 Isis] Cf. i ii 59. 19-21 Let . . . him.] Divided as in Hanmer. Ff end lines in *inform'd*. . . *already*, . . . *him*. Cam and others follow Hanmer. Delius ends in *thus* . . . *already*, . . . *him*. Ridley follows F. 22, 23 The . . . accusations.] Divided as in Pope. In Ff lines end in *it*, . . . *accusations*. Editors follow Pope. 22 knows] F¹. * *knowes* F². * *know* Cam, Delius, Craig, Canby, Kittredge, CNS *know* Chambers, Case, NCE, Alexander, Ridley *knows* A curious case of the singular ending in *knows* followed by the plural *have*; but *have* is perhaps influenced by the plural *accusations*. 23 Who] F¹ *Who* F²⁻⁴ *Whom* Cam and others *Who* Delius, Craig, Canby *Whom* 28-30 That . . . revénue.] Divided as in Rowe. Two lines in Ff, ending *depos'd*, . . . *Revenue*. Editors follow Rowe. 28 triumvirate] F¹ *Triumpherate*, 29 and, being, that] From Theobald. F¹. * *And being that*, F². * *And being that*

I grant him part; but then, in his Armenia 35
And other of his conquered kingdoms, I
Demand the like.

MÆCENAS He 'll never yield to that.

CÆSAR

Nor must not then be yielded to in this.

Enter Octavia with her train.

OCTAVIA

Hail, Cæsar, and my lord! Hail, most dear Cæsar!

CÆSAR

That ever I should call thee castaway! 40

OCTAVIA

You have not called me so, nor have you cause.

CÆSAR

Why have you stol'n upon us thus? You come not
Like Cæsar's sister. The wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach 45
Long ere she did appear. The trees by th' way
Should have borne men; and expectation fainted,
Longing for what it had not. Nay, the dust
Should have ascended to the roof of heaven,
Raised by your populous troops. But you are come 50
A market-maid to Rome; and have prevented
The ostentation of our love, which, left unshown,
Is often left unloved. We should have met you
By sea and land, supplying every stage
With an augmented greeting.

OCTAVIA

Good my lord, 55
To come thus was I not constrained, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepared for war, acquainted
My grievéd ear withal; whereon I begged
His pardon for return.

CÆSAR

Which soon he granted, 60
Being an abstract 'tween his lust and him.

Editors follow Theobald. 36, 37 And . . . like.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 39 lord!] F¹. ^a L. F². ⁴ Lord; Ridley, on a suggestion of Dr. Brooks, reads *lords!* and this is probably correct. 42-55 Why . . . greeting.] Described by Johnson, 180, as the most tumid speech in the play. 50 populous]=numerous 52, 53 which, . . . unloved.]=love which is undemonstrated often fails to get love in return. Ridley takes *left* to mean *written off as* and explains as "love which is unshown is often thought to be unfelt." 61 abstract] Theobald *obstruct* (Warburton conj.) Cartwright conj. *obstacle* Keightley conj. *obstruction* Cam, Delius, Craig, Chambers, Case,

OCTAVIA

Do not say so, my lord.

CÆSAR

I have eyes upon him,

And his affairs come to me on the wind.

Where is he now?

OCTAVIA

My lord, in Athens.

CÆSAR

No, my most wronged sister: Cleopatra

65

Hath nodded him to her. He hath given his empire

Up to a whore, who now are levying

The kings o' th' earth for war. He hath assembled

Bocchus, the king of Libya; Archelaus,

Of Cappadocia; Philadelphos, king

70

Of Paphlagonia; the Thracian king, Adallas;

King Manchus of Arabia; King of Pont;

Herod of Jewry; Mithridates, king

Of Comagene; Polemon and Amyntas,

The kings of Mede and Lycaonia,

75

With a more larger list of sceptres.

OCTAVIA

Ay me, most wretched,

That have my heart parted betwixt two friends

That does afflict each other!

CÆSAR

Welcome hither.

NCE, Alexander *obstruct* Canby, Kittredge, CNS, Ridley *abstract obstruct* as substantive is unique; but, as Ridley remarks, Shakespeare often uses verbs as substantives. The trouble with *obstruct*, etc., is that these words mean the opposite of what Cæsar is trying to say. Octavia's return to Rome was not an 'obstruct' or 'obstacle' between Antony's lust and him. It *withdrew* the obstacle and *abstract* is here used in the classical sense of *abstrahere* to remove or drag away. 63, 64 And . . . now?] Divided as in Rowe. One line in Ff. Editors follow Rowe. 69 Bocchus,] From Theobald (as in Plutarch, 939). Ff Bochus Editors *Bocchus*, Archelaus,] From Theobald (as in Plutarch, 939). Ff Archilaus Editors *Archelaus*, 71 Adallas,] From Rowe (as in Plutarch, 939). Ff Adullas, Editors *Adallas*; or *Adallas*, 72 Manchus] Theobald Malchus Ff Mauchus Plutarch, 939, has Manchus, of which F's Mauchus is a misprint. The Greek is Μάλκος. Cam and others *Malchus* CNS, Alexander, Ridley *Manchus* Case *Mauchus* 74 Comagene,] From Rowe. Ff *Comageai*, Plutarch, 939, *Comagena*, Editors *Comagene*; or *Comagene*, Polemon] From Theobald (as in Plutarch, 939). Ff Polemen Editors *Polemon* Amyntas,] From Dyce (as in Plutarch, 939). Ff Amintas, Cam and others *Amyntas*, Delius, Craig, Canby *Amintas*, 75, 76 The kings . . . With a] As in Ff. One line in Steevens. Cam and others follow F. Kittredge, Alexander follow Steevens. 75 The . . . Lycaonia,] F¹ *The Kings of Mede, and Licoania*, F²⁻⁴ *The King of Mede and Lycaonia*, Plutarch, 939, has *Amyntas king of Lycaonia & of the Galatians: and besides al these, he had al the aid the king of Medes sent vnto him*. Editors follow F, spelling *Lycaonia*, 76 Ay] Rowe *Ay* Ff *Aye* Cam and others *Ay* Delius *Ah* 78 does] F¹ *does* F²⁻⁴ *doe* Cam and others *do* Chambers, Case, Alexander, Ridley *does* 78, 79

Your letters did withhold our breaking forth,
Till we perceived both how you were wrong led 80
And we in negligent danger. Cheer your heart!
Be you not troubled with the time, which drives
O'er your content these strong necessities;
But let determined things to destiny
Hold unbewailed their way. Welcome to Rome; 85
Nothing more dear to me. You are abused
Beyond the mark of thought; and the high gods,
To do you justice, makes his ministers
Of us and those that love you. Best of comfort;
And ever welcome to us.

AGRIPPA Welcome, lady. 90

MÆCENAS

Welcome, dear madam.

Each heart in Rome does love and pity you.

Only th' adulterous Antony, most large

In his abominations, turns you off;

And gives his potent regiment to a trull

That noises it against us.

OCTAVIA Is it so, sir?

CÆSAR

Most certain. Sister, welcomè. Pray you,

Be ever known to patience. My dear'st sister!

Exeunt.

SCENE VII. NEAR ACTIUM. ANTONY'S CAMP.

Enter Cleopatra and Enobarbus.

CLEOPATRA

I will be even with thee, doubt it not.

ENOBARBUS

But, why, why, why?

CLEOPATRA

Thou hast forspoke my being in these wars,

Welcome . . . forth,] From F⁴. F¹⁻³ one line. Editors follow F⁴. 80 wrong led] From Ff. Capell, Kittredge *wrong'd* Cam and others follow F. 87 mark]= target as in archery. Cf. *Coriolanus* II ii 85. 88 makes his] From F¹. F²⁻³ *make his* Capell *make them* Theobald *make their* Cam, Kittredge, NCE *make them* Delius, Craig, Canby, Alexander *make their* CNS *make his* Chambers, Case, Ridley *makes his* As Collier pointed out, *his* refers to justice, not to gods and=its. 95 potent regiment]=powerful rule 96 noises it]=raises disturbance SCENE VII.] Added by Capell. NEAR . . . CAMP.] Added by Capell. The speech-prefixes in this Scene in F¹ are: Cleo.; Eno., Enob.; Ant.; Cam.; Mes.; Soul.; Ven. (Ven. in l. 72 in error for Cam.=Canidius.) See note to l. 29. etc. 3 forspoke]=spoken against

And sayst it is not fit.

ENOBARBUS Well, is it, is it?

CLEOPATRA

If not, denounced against us, why should not we
Be there in person? 5

ENOBARBUS (*aside*) Well, I could reply:

If we should serve with horse and mares together,
The horse were merely lost: the mares would bear
A soldier and his horse.

CLEOPATRA What is 't you say?

ENOBARBUS

Your presence needs must puzzle Antony;
Take from his heart, take from his brain, from 's time,
What should not then be spared. He is already
Traduced for levity; and 'tis said in Rome
That Photinus, an eunuch, and your maids
Manage this war. 10

CLEOPATRA Sink Rome, and their tongues rot 15

4 it?] F¹ *it*. F², ⁴, Editors *it*? 5-9 If . . . horse.] Divided as in Hanmer. Prose in Ff. Editors follow Hanmer. 5 If . . . us,] Ff *If not, denounc'd against vs*, Rowe *Is't not denounc'd against us?* Tyrwhitt *Is't not? Denounce against us*, Malone *If not, denounce't against us*, Malone explained the original, which he thought might still be correct, as "If there be no particular denunciation against me, why should we not be there in person?" This interpretation dissociates *denounced* and *war*, l. 3, and some approve the dissociation; on the other hand Malone preserves the comma after *not* which many editors ignore. *denounce*, meaning speak or proclaim in a threatening manner (Schmidt) occurs in *King John* in *denounce a curse* and *denouncing vengeance* (III i 319, III iv 159); and *denounced wars*, meaning *proclaimed wars* is a possible phrase, and is, we think, here intended. *If* often has the meaning of *Even if* Enobarbus has said that it is not fit that Cleopatra (as a woman and a queen) should go to the wars; but Cæsar had declared war on Cleopatra. She replies: Even if not (fit), the wars being proclaimed against us, why should not we be there in person? This preserves F's words and punctuation, and is similar to Delius's exposition. Cam, Craig, Canby, Case, Ridley *If not denounced against us*, Delius, Chambers *If not, denounc'd against us*, Kittredge, NCE, CNS, Alexander *Is't not denounc'd against us?* 6 person?] F¹, ² *person*. Editors *person?* (*aside*)] Added by Johnson. NCE omits. 7-9 If . . . horse.] The allusion is to Cleopatra and her ladies going like camp-followers to war with the horse (cavalry). In this coarse statement there would then be two sorts of mares present, included in *mares*, l. 8. 13-15 and . . . war.] In North's Plutarch Cæsar says: "they that should make warre with them, should be *Mardian* the Eunuch, *Photinus*, and *Iras* (a woman of *Cleopatraes* bed-chamber, that frizeled her haire, and dressed her head) and *Charmion*, the which were those that ruled all the affaires of *Antonius* Empire." Thus F's Photinus an *Eunuch*, is not here according to North. (Plutarch, 938; Brooke: Plutarch, II 95.) 14 Photinus, an eunuch,] Ff Photinus an *Eunuch*, Cam *Photinus*, an *eunuch* Delius, Case, CNS, Ridley *Photinus*, an

That speak against us! A charge we bear i' th' war,
 And, as the president of my kingdom, will
 Appear there for a man. Speak not against it.
 I will not stay behind.

ENOBARBUS Nay, I have done.
 Here comes the Emperor.

Enter Antony and Canidius.

ANTONY Is it not strange, Canidius, 20
 That from Tarentum and Brundisium
 He could so quickly cut the Ionian sea
 And take in Toryne? You have heard on 't, sweet?

CLEOPATRA
 Celerity is never more admired
 Than by the negligent.

ANTONY A good rebuke, 25
 Which might have well become the best of men,
 To taunt at slackness. Canidius, we
 Will fight with him by sea.

CLEOPATRA By sea: what else?

CANIDIUS
 Why will my lord do so?

ANTONY For that he dares us to 't.

ENOBARBUS
 So hath my lord dared him to single fight. 30

CANIDIUS
 Ay, and to wage this battle at Pharsalia,
 Where Cæsar fought with Pompey. But these offers,
 Which serve not for his vantage, he shakes off,
 And so should you.

ENOBARBUS Your ships are not well manned,
 Your mariners are muleters, reapers, people 35
 Ingrossed by swift impress. In Cæsar's fleet

eunuch, Craig, Canby *Photinus a eunuch* Chambers, Kittredge, NCE, Alexander *Photinus an eunuch* 19, 20 Nay, . . . Emperor.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 20 *Enter . . . Canidius.*] Placed as in Capell. In Ff after *behind.*, l. 19, where Kittredge, NCE, Alexander, Ridley place it. Cam and others place after *Emperor. Canidius.*] From Rowe (as in Brooke: Plutarch, 100; Plutarch, 940). F¹ Camidias. F²⁻⁴ Canidius. Editors *Canidius.* 27, 57, 79 Canidius] Ff Canidius Editors as for preceding note. 21 Brundisium] (as in Plutarch, 939). F¹ *Brundisium*, Editors *Brundisium* 23 Toryne?] From F⁴ (as in Plutarch, 939). F¹ *Troine*. F^{2, 3} *Toryne*. Editors *Toryne?* 29, etc. CANIDIUS] Ff Cam. Editors prefix for Canidius 35 are . . . reapers,] F¹ *are Mililers, Reapers*, F²⁻⁴ *are Mullters, Reapers*, Cam and others *are muleters, reapers*, Delius *are muliters, reapers*, Alexander *are muleteers, reapers*, 36 impress.] =

Are those that often have 'gainst Pompey fought.
 Their ships are yare, yours heavy. No disgrace
 Shall fall you for refusing him at sea,
 Being prepared for land.

ANTONY By sea, by sea. 40

ENOBARBUS

Most worthy sir, you therein throw away
 The absolute soldiership you have by land,
 Distract your army, which doth most consist
 Of war-marked footmen, leave unexecuted
 Your own renowned knowledge, quite forgo 45
 The way which promises assurance, and
 Give up yourself merely to chance and hazard
 From firm security.

ANTONY I 'll fight at sea.

CLEOPATRA

I have sixty sails, Cæsar none better.

ANTONY

Our overplus of shipping will we burn;
 And, with the rest full-manned, from th' head of Actium 50
 Beat th' approaching Cæsar. But if we fail,
 We then can do 't at land.

Enter a Messenger.

Thy business?

MESSENGER

The news is true, my lord: he is descried.
 Cæsar has taken Toryne. 55

ANTONY

Can he be there in person? 'Tis impossible;
 Strange that his power should be. Canidius,
 Our nineteen legions thou shalt hold by land,
 And our twelve thousand horse. We 'll to our ship.
 Away, my Thetis!

Enter a Soldier.

How now, worthy soldier? 60

SOLDIER

O noble Emperor, do not fight by sea!

enforced levy. 43 Distract]=Separated, disrupted. See l. 76. 44 war-marked footmen,] From Rowe. Ff *Warre-markt-footmen*, (F³, ⁴ war-) Cam, CNS, Ridley *war-mark'd footmen*, Delius and others *war-mark'd footmen*; 51 head of Actium] From Pope. F¹ *head of Action* F²⁻⁴ *heart of Actium* Editors *head of Actium* 56, 57 impossible; Strange] Ff *impossible Strange*, Cam and others *impossible; Strange* Delius, Ridley *impossible; Strange*, Alexander *impossible —Strange* 60 Thetis!] Antony so alludes to Cleopatra who was to assist

65

ANTONY Well, well: away!

Exeunt Antony, Cleopatra, and Enobarbus.

SOLDIER

By Hercules, I think I am i' th' right.

CANIDIUS

**Soldier, thou art; but his whole action grows
Not in the power on 't. So our leader's led,
And we are women's men.**

SOLDIER

70

CANIDIUS

**MARCUS OCTAVIUS, MARCUS JUSTEIUS,
PUBLICOLA AND CÆLIUS, ARE FOR SEA;
BUT WE KEEP WHOLE BY LAND. THIS SPEED OF CÆSAR'S
CARRIES BEYOND BELIEF.**

SOLDIER

75

CANIDIUS

Who 's his lieutenant, hear you ?

SOLDIER

They say, one Taurus.

CANIDIUS

Well I know the man.

Enter a Messenger.

MESSENGER

The Emperor calls Canidius.

him with a fleet, Thetis being a marine divinity. 63 wounds?] From Rowe. Ff *Wounds*; Editors *wounds*? 64 a-ducking.] Ff *a ducking*: Dyce's hyphen, generally adopted. 66 *Exeunt*] F¹ exit 68, 69 his . . . on't.] his proposed action does not proceed with all his available power. 69 leader's led.] From Theobald. F¹. ² *Leaders leade*, F^a. ⁴ *Leaders lead*, Editors *leader's led*, 70, 71 You . . . not?] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 72 CANIDIUS] Pope Can. Ff Ven. Editors prefix for Canidius. Justeius.] From Theobald. (Plutarch, 940, Iusteius) F¹ Iusteus, F^a-⁴ Iustius, Editors follow Theobald. 73 Cælius.] From Theobald (as in Plutarch, 940). Ff Celiu*s*, Editors *Cælius*, 75 Carries] Steevens suggested that the sense here derives from Archery, and quoted 2 *Henry IV* iii ii 42. 76, 77 His . . . spies.] Divided as in Pope. Ff end lines in *distractions*, . . . *Spies*. Editors follow Pope. 78 Taurus.] From Theobald. Ff Towrus. Editors *Taurus*, Well I] From

CANIDIUS

With news the time's with labour and throes forth
Each minute some.

80

Exeunt.

SCENE VIII. A PLAIN NEAR ACTIUM.

Enter Cæsar, and Taurus, with his army, marching.

CÆSAR

Taurus!

TAURUS

My lord.

CÆSAR

Strike not by land: keep whole. Provoke not battle,
Till we have done at sea. Do not exceed
The prescript of this scroll. Our fortune lies
Upon this jump.

51

Exeunt.

SCENE IX. ANOTHER PART OF THE PLAIN.

Enter Antony and Enobarbus.

ANTONY

Set we our squadrons on yond side o' th' hill
In eye of Cæsar's battle; from which place
We may the number of the ships behold,
And so proceed accordingly.

Exeunt.

SCENE X. ANOTHER PART OF THE PLAIN.

Canidius marcheth with his land army one way over the stage, and Taurus, the lieutenant of Cæsar, with his army, the other way. After their going in, is heard the noise of a sea-fight.

Alarum. Enter Enobarbus.

ENOBARBUS

Naught, naught, all naught! I can behold no longer!

Rowe. *Ff Well, I Editors Well* I 80, 81 With . . . some.] Divided as in Rowe. *Ff* end lines in *Labour, . . . some.* Editors follow Rowe. 80 throes] From Theobald. *F¹⁻³ throws F⁴ throws* Cam, etc. *throes* Chambers, Ridley *throws* (*throes forth*=puts forth with throes.) SCENE VIII.] Added by Capell. A . . . ACTIUM.] Added by Malone. and *Taurus,*] *Ff* omit. The speech-prefixes in this Scene in *F¹* are: Cæs.; Tow. 1 Taurus!] From Theobald. *Ff* Towrus? Editors *Taurus!* 2 lord.] *Ff* Lord. Dyce lord? Cam and others lord? 3 Strike . . . battle,] One line in Rowe. Two in *Ff*, ending *Land. . . Battaile* (*F^{3, 4} Battel*) Cam and others follow Rowe. Delius, like Steevens, ends ll. 3-6 in *whole: . . . sea. . . scroll: . . . jump.* 6 *Exeunt.*] *Ff* exit. SCENE IX.] Added by Dyce. Delius, Craig, Canby continue Scene viii. ANOTHER . . . PLAIN.] Added by Dyce. The speech-prefix in this Scene in *F¹* is Ant. 1 squadrons] =land forces 4 *Exeunt.*] *Ff* exit. SCENE X.] Added by Dyce. Delius, Craig, Canby continue Scene viii. ANOTHER . . . PLAIN.] Added by Dyce. *Canidius*

- Hoists sails and flies. 15
- ENOBARBUS
That I beheld.
Mine eyes did sicken at the sight and could not
Endure a further view.
- SCARUS She once being loofed,
The noble ruin of her magic, Antony,
Claps on his sea-wing, and like a doting mallard, 20
Leaving the fight in heighth, flies after her.
I never saw an action of such shame:
Experience, manhood, honour, ne'er before
Did violate so itself.
- ENOBARBUS Alack, alack!
- Enter Canidius.*
- CANIDIUS
Our fortune on the sea is out of breath 25
And sinks most lamentably. Had our general
Been what he knew himself, it had gone well.
O, he has given example for our flight
Most grossly by his own!
- ENOBARBUS
Ay, are you thereabouts? Why then good night 30
Indeed.
- CANIDIUS Toward Peloponnesus are they fled.
- SCARUS
'Tis easy to 't; and there I will attend
What further comes.
- CANIDIUS To Cæsar will I render
My legions and my horse. Six kings already
Show me the way of yielding.
- ENOBARBUS I 'll yet follow 35

18 loofed,] Ff *looft*, (=luffed,) Cam and others *loof'd*, CNS *luffed*, (*being loofed*=having sailed off.) 20 mallard,]=wild male duck (or drake). 21 heighth,] From Ff. Cam, Delius, Craig, Chambers, Canby, NCE, CNS, Alexander *height*, Case, Kittredge, Ridley *height*, 24 *Canidius*.] Ff *Canidius*. (and sp.-prefixes Cam.) Editors *Canidius*. (and prefixes accordingly). 27 himself,]=himself to be, 28 he has] F¹ *his ha's* F² *hee ha's* F³. ⁴ *he has* Editors *he has* 30 Ay, . . . night] Ay, have you arrived at the point of contemplating desertion? Why then goodbye to you and to our good fortune. 30, 31 Ay, . . . Indeed.] Divided as in Hanmer. Prose in Ff. Cam, Case, Ridley follow Hanmer. Delius, Craig, Chambers, Canby, Kittredge, NCE, CNS, Alexander print *Most . . . thereabouts?* in one line, and *Why, . . . indeed.* in another. 32, 33 'Tis . . . comes.] Divided as in Hanmer. In Ff lines end in *toot*, (or *to't*), . . . *comes*. Editors follow Hanmer.

The wounded chance of Antony, though my reason
Sits in the wind against me.

Exeunt severally.

SCENE XI. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Antony with Attendants.

ANTONY

Hark! the land bids me tread no more upon 't:
It is ashamed to bear me. Friends, come hither.
I am so lated in the world that I
Have lost my way for ever. I have a ship
Laden with gold: take that, divide it. Fly, 5
And make your peace with Cæsar.

OMNES

Fly! not we.

ANTONY

I have fled myself, and have instructed cowards
To run and show their shoulders. Friends, be gone.
I have myself resolved upon a course
Which has no need of you. Be gone. 10
My treasure 's in the harbour: take it. O,
I followed that I blush to look-upon.
My very hairs do mutiny, for the white
Reprove the brown for rashness, and they them
For fear and doting. Friends, be gone. You shall 15
Have letters from me to some friends that will
Sweep your way for you. Pray you, look not sad,
Nor make replies of loathness. Take the hint
Which my despair proclaims: let that be left
Which leaves itself. To the seaside straightway. 20
I will possess you of that ship and treasure.

37 Sits . . . me.] "Scents coming down the wind, or from game that sits or lyes in the wind, are always the strongest." (Capell in Furness, 221.) 37 *Exeunt, severally.*] Added by Theobald. SCENE XI.] Added by Dyce. Delius, Craig, Canby Scene ix. ALEXANDRIA. . . . PALACE.] Added after Capell. The speech-prefixes in this Scene in F¹ are: Ant.; Omnes; Eros; Iras; Char; Cleo. 6 OMNES] From Ff. Cam, Chambers, Case, NCE, CNS, Alexander, Ridley All. Delius, Craig, Canby Att. Kittredge Omnes. 9 a course] Suicide is intimated. Dover Wilson in CNS 197, draws attention to the statement in Plutarch, 942: "But when *Antonius* heard, that he whom he had trusted with the government of Lybia, and vnto whom he had giuen the charge of his army there, had yeelded vnto *Cæsar*: he was so madde withall, that he would haue slaine himselfe for anger, had not his friends about him withstood him, & kept him from it." (Brooke: Plutarch, ii 110.) 19, 20 that be . . . leaves itself.] From Capell. Ff *them be . . . leaues it selfe*, Editors follow Capell.

Leave me, I pray, a little. Pray you now.
 Nay, do so, for indeed I have lost command:
 Therefore I pray you. I'll see you by and by.

Sits down.

Enter Cleopatra led by Charmian and Eros, Iras following.

EROS

Nay, gentle madam, to him, comfort him.

25

IRAS

Do, most dear Queen.

CHARMIAN

Do! why, what else?

CLEOPATRA

Let me sit down. O Juno!

ANTONY

No, no, no, no, no.

EROS

See you here, sir?

30

ANTONY

O fie, fie, fie!

CHARMIAN

Madam!

IRAS

Madam, O good Empress!

EROS

Sir, sir!

ANTONY

Yes, my lord, yes. He at Philippi kept

35

His sword e'en like a dancer, while I struck

The lean and wrinkled Cassius; and 'twas I

That the mad Brutus ended. He alone

Dealt on lieutenantry and no practice had

In the brave squares of war. Yet now—No matter.

40

CLEOPATRA

Ah! stand by.

24 *Enter . . . following.*] Cam, Chambers, Canby, Case, Kittredge, NCE, Alexander *Enter Cleopatra led by Charmian and Iras, Eros following.* Delius, Craig *Enter Eros and Cleopatra, led by Charmian and Iras.* (Craig *following for and*) CNS, Ridley *Enter Cleopatra led by Charmian and Eros; Iras following.* *Iras following.*] Ff omit. 36 *like a dancer,*] A light ornamental rapier was worn by courtiers and during dancing. Cf. *T. Andronicus* II i 39; Sh. Eng. II 391. struck] From Steevens. F¹. ² *strooke* F². ⁴ *strook* Editors *struck* except Chambers *strook* 38 *mad Brutus*] Antony here speaks of Brutus as a visionary. 39 *Dealt on lieutenantry*] = fought by proxy (Steevens). Cf. Iago on Cassio, *Othello* I i 19 f. 40 *now*—] From Rowe. Ff *now*: Cam and others

EROS

The Queen, my lord, the Queen!

IRAS

Go to him, madam, speak to him.
He is unqualitied with very shame.

CLEOPATRA

Well then, sustain me. O!

45

EROS

Most noble sir, arise: the Queen approaches.
Her head 's declined, and death will seize her but
Your comfort makes the rescue.

ANTONY

I have offended reputation,
A most unnoble swerving.

EROS

Sir, the Queen.

50

ANTONY

O, whither hast thou led me, Egypt? See,
How I convey my shame out of thine eyes
By looking back what I have left behind
Stroyed in dishonour.

CLEOPATRA

O my lord, my lord,
Forgive my fearful sails! I little thought
You would have followed.

55

ANTONY

Egypt, thou knew'st too well
My heart was to thy rudder tied by th' strings,
And thou shouldst tow me after. O'er my spirit
Thy full supremacy thou knew'st, and that
Thy beck might from the bidding of the gods
Command me.

60

CLEOPATRA

O, my pardon!

ANTONY

Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness, who
With half the bulk o' th' world played as I pleased,
Making and marring fortunes. You did know

65

now— CNS now: 42 Queen!] Ff Queene. Rowe queen— Canby, Case queen.
44 He is] F¹ Hee's F² Hee is F³.⁴ He is Editors He is unqualitied] From
Theobald. Ff *vnqualited* (=lacking his manly qualities.) 47 seize] F¹ cease
but]=unless 51 Egypt?] F¹.² Egypt, F⁴ Egypt, 52-54 How . . . dishonour.]
Johnson: "How, by looking another way, I withdraw my ignominy from
your sight." Dover Wilson: "how I try to cover up my shame from your
sight by brooding over the ruins of my past." Abbott, 200, treats *what* as
referring merely to the fleet destroyed. Antony means more: he absolves
Cleopatra from the imputation of shame, reflecting that the man he had been
could have averted disaster. 58 tow] Rowe *towe* Ff *stowe* Editors *tow* 59 Thy]
Theobald *Thy* Ff *The* Editors *Thy*

How much you were my conqueror, and that
My sword, made weak by my affection, would
Obey it on all cause.

CLEOPATRA Pardon, pardon!

ANTONY

Fall not a tear, I say: one of them rates
All that is won and lost. Give me a kiss. 70
Even this repays me. We sent our schoolmaster:
Is a come back? Love, I am full of lead.
Some wine, within there, and our viands! Fortune knows
We scorn her most when most she offers blows. *Exeunt.*

SCENE XII. EGYPT. CÆSAR'S CAMP.

Enter Cæsar, Agrippa, and Dolabella, Thidias, with others.

CÆSAR

Let him appear that 's come from Antony.
Know you him?

DOLABELLA

Cæsar, 'tis his schoolmaster.
An argument that he is plucked, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings for messengers 5
Not many moons gone by.

Enter Ambassador from Antony.

CÆSAR

Approach and speak.

AMBASSADOR

Such as I am, I come from Antony.

71-73 Even . . . knows] Divided as in Hanmer. Four lines in Ff, ending *repayes me*. (F³⁻⁴ omit me) . . . *backe?* . . . *Wine . . . knowes*. Cam and others follow Hanmer. Alexander follows F. 72 a] F¹⁻³ a F⁴ *he* Cam, Delius, Craig, Chambers, Canby *he* Kittredge, NCE, Alexander 'a Case, CNS, Ridley a' SCENE XII.] Added by Dyce. Delius, Craig Scene x. EGYPT. . . . CAMP.] Added after Capell. *Enter . . . Thidias, with others.*] *Thidias* added by Rowe. Theobald added Thyreus, Cam, Delius, Craig, Chambers, Case *Enter Cæsar, Dolabella, Thyreus, with others.* Canby, Kittredge, NCE, Alexander *Enter Cæsar, Agrippa, Dolabella, Thyreus, with others.* CNS, Ridley *Enter Cæsar, Agrippa, Dolabella, Thidias, with others.* The speech-prefixes in this Scene in F¹ are: Cæs., Cæsar; Dolla.; Amb.; Thid. 6 *Enter . . . Antony.*] From Ff. Cam, Canby, Case, Kittredge, Alexander *Enter Euphronius, ambassador from Antony.* Delius, Craig, Chambers *Enter Euphronius.* NCE *Enter Antony with Euphronius the Ambassador.* CNS *Enter a Schoolmaster, as Ambassador from Antony.* Ridley follows F. 6 *Ambassador*] From Ff. Capell *Euphronius* Globe *Euphronius, ambassador* Capell derived the name from Plutarch, 944, who writes that Antony and Cleopatra "were inforced to send *Euphronius* the schoolemaister of their children" (Brooke: Plutarch, ii 115). 7, etc. AMBASSADOR]

**I was of late as petty to his ends
As is the morn-dew on the myrtle leaf
To his grand sea.**

CÆSAR Be't so. Declare thine office. 10

AMBASSADOR

Lord of his fortunes he salutes thee, and
Requires to live in Egypt; which not granted,
He lessens his requests, and to thee sues
To let him breathe between the heavens and earth,
A private man in Athens. This for him. 15
Next, Cleopatra does confess thy greatness;
Submits her to thy might, and of thee craves
The circle of the Ptolemies for her heirs,
Now hazarded to thy grace.

CÆSAR For Antony,
I have no ears to his request. The Queen
Of audience nor desire shall fail, so she
From Egypt drive her all-disgraced friend,
Or take his life there. This if she perform,
She shall not sue unheard. So to them both.

AMBASSADOR

Fortune pursue thee!

CÆSAR Bring him through the bands. 25

Exit Ambassador.

(To Thidias) To try thy eloquence, now 'tis time. Dispatch.

From Antony win Cleopatra. Promise,
And in our name, what she requires; and more,
From thine invention, offer. Women are not
In their best fortunes strong, but want will perjure

Ff Amb. Capell Eup. Cam and others Euph. or Euphronius. Kittredge, Ridley Amb. CNS Schoolmaster. Alexander Eup. 10 To]=In comparison with 13 lessens] F¹ Lessons 14 breathe] F¹, ² breath 18 circle]=crown 26 (To Thidias)] From Rowe. Theobald To Thyreus. Cam and others follow Theobald. CNS, Ridley follow Rowe. Thyreus is from Plutarch, 944, (Brooke: Plutarch, ii 116),—"a very wise and discreet man: who . . . might easily by his eloquence haue perswaded her." 28, 29 and . . . offer.] Ff *adde more* From thine inuention, offers. F is clumsy as it stands and various suggestions have been made to change it. Hanmer *add more* As thine invention offers. gives good sense. Walker's is perhaps the best proposal: *and more, From thine invention, offer*. There are in this play a number of passages in which the F text seems to show signs of mishearing: and this passage may be one of them. Cam, Case, Ridley *add more, . . . invention, offers*: Delius, Craig, Canby, Kittredge, NCE, Alexander *add more, . . . invention, offers*. Chambers *add more . . . invention offers*. CNS follows Walker. 30 perjure]=make perjured, corrupt Kellner, 58, remarks this is the only instance of causative

The ne'er-touched Vestal. Try thy cunning, Thidias:
 Make thine own edict for thy pains, which we
 Will answer as a law.

THIDIAS

Cæsar, I go.

CÆSAR

Observe how Antony becomes his flaw,
 And what thou think'st his very action speaks
 In every power that moves.

35

THIDIAS

Cæsar, I shall.

Exeunt.

SCENE XIII. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Cleopatra, Enobarbus, Charmian, and Iras.

CLEOPATRA

What shall we do, Enobarbus?

ENOBARBUS

Think, and die.

CLEOPATRA

Is Antony or we in fault for this?

ENOBARBUS

Antony only, that would make his will
 Lord of his reason. What though you fled
 From that great face of war whose several ranges
 Frighted each other, why should he follow?
 The itch of his affection should not then
 Have nicked his captainship, at such a point,

5

use of *perjure* and conjectures *pervert* 31 ne'er-touched Vestal.] = im-
 maculate Vestal Virgin 31 Thidias:] Ff Thidias, Theobald Thyreus; Cam
 and others *Thyreus*; or *Thyreus*. CNS, Ridley *Thidias*; 33, 36 THIDIAS]
 Ff Thid. Cam and others prefix for *Thyreus*. CNS, Ridley for Thidias.
 SCENE XIII.] Added by Dyce. Delius, Craig, Canby Scene xi. ALEXANDRIA.
 ... PALACE.] Added after Rowe and Capell. The speech-prefixes in this Scene
 in F² are: Cleo.; Eno., Enob.; Ant., Antho.; Amb., Am.; Ser.; Thid.
 1 Think, and die.] Hammer, Warburton and Capell *Drink, and die* Tyrwhitt
 first proposed *Wink*, for *Think*, but later supported F as meaning *die of*
thought, or *melancholy*. Johnson's interpretation is preferable: "Reflect on
 your folly, and leave the world." Kittredge supports Rolfe's interpretation,
Despond, for *Think*, Dover Wilson glosses *Think*, as "Brood despondently,"
 and the whole phrase as "Die of melancholy." *Think*, often means *Reflect*,
 in our texts. Enobarbus is a blunt soldier possessed of imagination. He has
 already reproved Cleopatra about going to the war. His present phrase is a
 reproof, a statement of fact, and prophetic: it means "Reflect on what you
 have done and what has happened, which can only lead to downfall and
 death." A pause after *Think*, would assist. 3 will] Here, as often, *will* = carnal
 appetite 6 other,] From Collier. Ff *other*? Cam, Delius, Craig, Canby,
 CNS *other*, Chambers, Case, Kittredge, NCE, Alexander, Ridley *other*?
 8 nicked] Steevens quotes *Comedy of Errors* v i 175: *His man with scissors*

When half to half the world opposed, he being
 The meréd question. 'Twas a shame no less 10
 Than was his loss, to course your flying flags
 And leave his navy gazing.

CLEOPATRA Prithee, peace.

Enter the Ambassador, with Antony.

ANTONY

Is that his answer ?

AMBASSADOR

Ay, my lord.

ANTONY

The Queen shall then have courtesy, so she 15
 Will yield us up.

AMBASSADOR He says so.

ANTONY

Let her know 't.

To the boy Cæsar send this grizzled head,
 And he will fill thy wishes to the brim
 With principalities.

CLEOPATRA

That head, my lord ?

ANTONY

To him again. Tell him he wears the rose 20
 Of youth upon him, from which the world should note
 Something particular. His coin, ships, legions,
 May be a coward's, whose ministers would prevail
 Under the service of a child as soon
 As i' th' command of Cæsar. I dare him therefore 25
 To lay his gay comparisons apart

nicks him like a fool; (i.e., cut his hair in nicks or notches): hence Steevens explains *Have nicked* as "Set the mark of folly on." Kittredge: "made a fool of his generalship." captainship, at] Ff *Captain-ship*, at 10 meréd] Ff *meered Promptorium Parvulorum*, ed. Way, ii 333, gives "Meer, marke be-twene ij. londys"; and Minshew "Mearestones, lapides terminales": hence *mere*=limited or sole or exclusive, and *mered* in this passage is presumably derived from it, the meaning being that Antony is the sole question at issue. Cam and others *mered* Chambers *meréd* Case, Kittredge *meered* question.] From Rowe. Ff *question?* Delius, etc. *question*. Cam, Case, NCS *question*: 12 *Enter . . . Antony.*] From Ff. Cam and others *Enter* Antony, with Euphronius the Ambassador. Delius, Craig, Chambers, *Enter* Antony, with Euphronius. Kittredge, Alexander similar to Cam. CNS *Enter* Antony, with the Schoolmaster. Canby *Enter* Euphronius the Ambassador, with Antony. 14, 16 AMBASSADOR] Ff Amb. . . Am. Cam and others Euph. or Euphronius. Kittredge, Ridley Amb. CNS Schoolmaster. Alexander Euph. 15, 16 The . . . up.] Divided as in Malone. Ff end passage in *courtesie*, . . . *vp*. Editors follow Malone. 16-18 Let . . . brim] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 16 't.] Chambers *it!* 26 comparisons] Pope *caparisons* Capell:

And answer me declined, sword against sword,
Ourselves alone. I'll write it. Follow me.

Exeunt Antony and Ambassador.

ENOBARBUS (*aside*)

Yes, like enough, high-battled Cæsar will
Unstate his happiness and be staged to th' show 30
Against a sworder! I see men's judgements are
A parcel of their fortunes, and things outward
Do draw the inward quality after them,
To suffer all alike. That he should dream,
Knowing all measures, the full Cæsar will 35
Answer his emptiness! Cæsar, thou hast subdued
His judgement too.

Enter a Servant.

SERVANT

A messenger from Cæsar.

CLEOPATRA

What, no more ceremony? See, my women,
Against the blown rose may they stop their nose
That kneeled unto the buds. Admit him, sir. 40

Exit Servant.

ENOBARBUS (*aside*)

Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly. Yet he that can endure

"those advantages which put the world upon making *comparisons* between Cæsar and himself: . . ." 27 me declined,]=me (Antony) declined both in years, as compared with Cæsar, and in fortunes, 28 *Exeunt . . . Ambassador.*] Added by editor. Editors add according to their name or title of Ambassador. 29 (*aside*)] Added by Capell. Editors adopt. 29-31 enough, . . . sworder!] Ff *enough*: . . . *Sworder*. Dyce, Cam and others *enough*, . . . *sworder!* Ridley *enough!* . . . *sworder!* 30 Unstate his happiness]=Strip himself of his happy advantages happiness] Ff *happinesse*, Cam and others *happiness* Delius, Craig, Chambers, Canby, Case, Alexander, Ridley *happiness*, 31-34 men's . . . alike.] men's judgements are governed by their fortunes and exterior things so affect the inner character that both degenerate together. 34 alike. That] From Rowe. Ff *alike, that* Cam and others *alike. That* Ridley *alike, that* 37 *Enter a Servant.*] From Ff. Capell, Cam, Delius, Craig, Case *Enter an Attendant*. Kittredge and others *Enter a Servant*. SERVANT] Ff Ser. Editors prefix according to preceding note. 40 *Exit Servant.*] Ff omit. Capell *Exit Attendant*. Editors as for note to l. 37. 41 (*aside*)] Added by Hanmer. Editors adopt. *square.*] Ff *square*, Capell, Cam and others *square*. (=quarrel.) 43 folly.] Ff *folly*: Cam and others *folly*: Craig, Chambers, Canby,

To follow with allegiance a fall'n lord
Does conquer him that did his master conquer, 45
And earns a place i' th' story.

Enter Thidias.

CLEOPATRA Cæsar's will?

THIDIAS

Hear it apart.

CLEOPATRA None but friends: say boldly.

THIDIAS

So haply are they friends to Antony.

ENOBARBUS

He needs as many, sir, as Cæsar has,
Or needs not us. If Cæsar please, our master 50
Will leap to be his friend. For us, you know
Whose he is we are, and that is Cæsar's.

THIDIAS

So.

Thus then, thou most renowned: Cæsar entreats
Not to consider in what case thou stand'st
Further than he is Cæsar.

CLEOPATRA

Go on: right royal! 55

THIDIAS

He knows that you embrace not Antony
As you did love, but as you feared him.

CLEOPATRA

O!

THIDIAS

The scars upon your honour therefore he
Does pity as constrained blemishes,
Not as deserved.

CLEOPATRA

He is a god and knows 60

What is most right. Mine honour was not yielded,

NCE *folly*; Kittredge, Alexander *folly*. 46 *Enter Thidias.*] From Ff. Cam and others *Enter Thyreus.* (after Theobald) CNS, Ridley *Enter Thidias.* will?] Theobald *will?* Ff *will.* Cam and others *will?* Ridley *will.* 47, etc. THIDIAS] From Ff. Theobald, Cam and others throughout prefix for *Thyreus.* CNS, Ridley for Thidias. 51 For us, you know] F¹ *For vs you know*, F²⁻⁴ *For as you know*, Cam, Case, CNS, Ridley *for us, you know*, Delius, Craig, Chambers, Canby, NCE *for us, you know* Kittredge, Alexander *For us, you know* 52 So.] Begins l. 53 in Ff *So. Thus* Pope put in separate line. In editors *So.* ends l. 52. 55 Further . . . Cæsar.] An equivocal statement. 55 Cæsar.] F¹ Cæsars. Editors *Cæsar.* 55 on: right] Ff *on, right* Cam and others *on: right* Craig, Chambers, Canby *on; right* Kittredge, Alexander *on. Right* 56 embrace] From Ff. Capell *embrac'd* Cam and others follow F.^{*} CNS, Ridley follow Capell. (*As . . . love*, = *As though you loved*,) 58 scars] F¹ *scarre's* 60-62 He . . . merely.] Divided as in Pope. Three lines in Ff, ending

But conquered merely.

ENOBARBUS (*aside*) To be sure of that,
I will ask Antony. Sir, sir, thou art so leaky
That we must leave thee to thy sinking, for
Thy dearest quit thee.

Exit.

THIDIAS Shall I say to Cæsar
What you require of him? For he partly begs
To be desired to give. It much would please him
That of his fortunes you should make a staff
To lean upon. But it would warm his spirits
To hear from me you had left Antony
And put yourself under his shroud,
The universal landlord.

65

70

CLEOPATRA What 's your name?

THIDIAS
My name is Thidias.

CLEOPATRA Most kind messenger,
Say to great Cæsar this: in deputation
I kiss his conquering hand. Tell him I am prompt
To lay my crown at 's feet, and there to kneel.
Tell him, from his all-obeying breath I hear
The doom of Egypt.

75

THIDIAS 'Tis your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay
My duty on your hand.

80

CLEOPATRA Your Cæsar's father oft,
When he hath mused of taking kingdoms in,
Bestowed his lips on that unworthy place,

God, . . . Honour . . . meerey. Editors follow Pope. 62 (*aside*) Added by Hanmer. Editors adopt. 62, 63 To . . . leaky] Divided as in Pope. Two lines in Ff, ending Anthony. . . *leakie* Editors follow Pope. 63-65 Sir, . . . thee.] Version of the proverb of the rats and sinking ship. See Tilley: M, 1243. 65 *Exit.*] Ff *Exit* Enob. 66 him?] Pope *him*? Ff *him*: Editors *him*? 71, 72 And . . . landlord.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 71 shroud,] Ff *shrowd*, Theobald, Delius and others *shroud*, Cam, Chambers, Case, Kittredge *shrowd*, (=shelter, protection). 74 *this*: in deputation] Theobald *this*; in deputation Ff *this in disputation*, Cam and others *this: in deputation* (Chambers *this*;) CNS *this: in disputation* Case, Ridley *this in deputation*: Ridley sees no need to shift the stop in F, understanding F, amended, to mean "I kiss his conquering hand by proxy." CNS understands F, as amended in CNS, to mean "I fight him by kissing his conquering hand." 77 his all-obeying breath]=his words which all obey 78 doom]=destiny, fate 79-81 Wisdom . . . it.] When Fortune turns against Wisdom, Wisdom is secure if it courageously does all that only it can do.

As it rained kisses.

Enter Antony and Enobarbus.

ANTONY Favours, by Jove that thunders! 85
What art thou, fellow?

THIDIAS One that but performs
The bidding of the fullest man and worthiest
To have command obeyed.

ENOBARBUS (*aside*) You will be whipped.

ANTONY
Approach, there! Ah, you kite! Now, gods and devils!
Authority melts from me. Of late, when I cried 'Ho!' 90
Like boys unto a muss, kings would start forth
And cry 'Your will?' Have you no ears? I am
Antony yet.

Enter a Servant.

Take hence this Jack, and whip him.

ENOBARBUS (*aside*)
'Tis better playing with a lion's whelp
Than with an old one dying.

ANTONY Moon and stars! 95
Whip him. Were 't twenty of the greatest tributaries
That do acknowledge Cæsar, should I find them
So saucy with the hand of she here,—what 's her name,
Since she was Cleopatra? Whip him, fellows,
Till, like a boy, you see him cringe his face, 100

85, 86 Favours, . . . fellow?] Divided as in F⁴. One line in F¹⁻³. Editors follow F⁴. 88, 94 (*aside*) Added by Capell. Cam and others adopt. Alexander adopts in l. 88 only. 89 Ah,] Ff *ah* Steevens, Delius *Ay*, Cam and others *Ah*, kite!] The scavenger of the Elizabethan streets. A term of opprobrium addressed to women. 90 me. Of late, when] From Johnson. Ff *me of late*. When Cam, Delius, Craig, Chambers, Canby, Case, Ridley *me: of late, when* (Chambers *me*;) Kittredge, NCE, CNS, Alexander *me. Of late, when* (CNS *late*) 91 muss,] "A scramble, when any small objects are thrown down, to be taken by those who can seize them." (Nares). Still dialect in Warwickshire, etc. (See Wright: DD, and Onions.) 92 I am] Begins l. 93 in Ff. Capell's change. Cam, Delius, Chambers, Case, CNS, Ridley follow F. Craig, Canby, Kittredge, NCE, Alexander follow Capell. *Enter a Servant.*] After *him*. in Ff. Capell Enter Attendants. after *ears.*, l. 92; after *yet.* in Dyce. Cam, Craig, Case Enter Attendants. after *yet.* Delius Enter Attendants. after *ears.* Kittredge, Alexander, Ridley Enter Servants. after *yet.* Chambers, Canby, NCE Enter a Servant. after *yet.* CNS Enter Attendants in haste. after *will?* 93 Jack,] Contemptuous term; surviving in *cheapjack*, etc. 100 cringe

And whine aloud for mercy: take him hence.

THIDIAS

Mark Antony,—

ANTONY Tug him away! Being whipped,
Bring him again. This Jack of Cæsar's shall
Bear us an errand to him.

Exit Servant, with Thidias.

You were half blasted ere I knew you. Ha! 105
Have I my pillow left unpressed in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?

CLEOPATRA Good my lord,—

ANTONY

You have been a boggler ever. 110
But when we in our viciousness grow hard—
O misery on 't!—the wise gods seel our eyes;
In our own filth drop our clear judgements; make us
Adore our errors; laugh at 's while we strut
To our confusion.

CLEOPATRA O, is 't come to this? 115

ANTONY

I found you as a morsel cold upon
Dead Cæsar's trencher: nay, you were a fragment
Of Gnæus Pompey's, besides what hotter hours,
Unregistered in vulgar fame, you have

his face,]=screw up his face, 102 Antony,—] Ff Anthony. Rowe's dash, widely adopted. Case, Ridley *Antony!* 103 This] From Pope. Ff *the* Cam, Craig, Canby, Case, NCE, Ridley *this* Delius, Kittredge, CNS *This* Chambers, Alexander *the* 104 errand] F¹⁻³ *arrant* *Exit Servant with Thidias.*] Ff Exeunt with Thidias. (F¹ Thidius.) Cam, Delius, Craig, Chambers, Canby, Case Exeunt Attendants, with Thyreus. Kittredge, Alexander Exeunt Servants with Thyreus. NCE Exit Servant with Thyreus. CNS Attendants drag Thidias forth. Ridley Exeunt servants with Thidias. 108 gem] F¹. ^s *lem* F² *Jemme* F⁴ *Jem* 109 feeders?]=dependants, menials? lord,—] Ff *Lord*. Rowe's dash, generally adopted. 110 boggler] Ff *boggeler* 111, 112 But . . . eyes;] Version of a proverb: see Tilley: G, 257. 112 seel] See note to v ii 145. 112, 113 eyes; . . . filth] Ff *eyes . . . filth*, Warburton *eyes: . . . filth* Cam, Delius, Craig, Chambers, Canby, Case, NCE *eyes; . . . filth* Kittredge, CNS, Alexander, Ridley *eyes, . . . filth* 116 morsel] Cf. i v 29-31. 118 Gnæus] F¹ Gneius F²⁻⁴ Cneius (Son of Pompey the Great, as Plutarch states: see Plutarch, 922; Brooke: Plutarch, ii 37. See also note to i v 31). Cam, Delius, Craig, Chambers, Canby, Case, NCE, Alexander *Cneius* Kittredge *Gneius* CNS, Ridley, *Gnæus* Pompey's,] F¹⁻³ Pompeyes,

Luxuriously picked out: for I am sure, 120
 Though you can guess what temperance should be,
 You know not what it is.

CLEOPATRA Wherefore is this?

ANTONY

To let a fellow that will take rewards
 And say 'God quit you!' be familiar with
 My playfellow, your hand, this kingly seal 125
 And plighter of high hearts! O, that I were
 Upon the hill of Basan, to outroar
 The horned herd! for I have savage cause;
 And to proclaim it civilly were like
 A haltered neck which does the hangman thank 130
 For being yare about him.

Enter a Servant with Thidias.

Is he whipped?

SERVANT

Soundly, my lord.

ANTONY Cried he? and begged a pardon?

SERVANT

He did ask favour.

ANTONY

If that thy father live, let him repent
 Thou wast not made his daughter; and be thou sorry 135
 To follow Cæsar in his triumph, since
 Thou hast been whipped for following him. Henceforth
 The white hand of a lady fever thee,
 Shake thou to look on 't. Get thee back to Cæsar,
 Tell him thy entertainment. Look thou say 140
 He makes me angry with him; for he seems
 Proud and disdainful, harping on what I am,
 Not what he knew I was. He makes me angry;
 And at this time most easy 'tis to do 't,
 When my good stars that were my former guides 145

120 Luxuriously]=Lustfully 124] Quotation marks are editorial. 127 Basan,] Cf. Psalm xxii, 12, 13. 131 Enter . . . Thidias.] From Ff. Cam and others Re-enter Attendants with Thyreus. Canby, Kittredge, Alexander Enter a Servant with Thyreus. (Alexander Re-enter) Chambers, NCE Re-enter Servant with Thyreus. CNS Re-enter Attendants with Thidias Ridley Enter a Servant with Thidias. 132, 133 SERVANT] Ff Ser: Cam and others prefix for First Attendant. Chambers, Kittredge, NCE, Alexander, Ridley prefix for Servant. 132 begged a] From Ff. Cam, Delius *begg'd he* Craig, Canby, Case, CNS *begg'd a* Chambers *begged he* Kittredge, Alexander, Ridley *begg'd a* NCE *begg'd a* In this case F's *a* may represent either *he* or the article *a* 137 whipped for] From Theobald. Ff *whipt. For*

Have empty left their orbs and shot their fires
 Into th' abysm of hell. If he mislike
 My speech and what is done, tell him he has
 Hipparchus, my enfranchéd bondman, whom
 He may at pleasure whip, or hang, or torture,
 As he shall like, to quit me. Urge it thou.
 Hence with thy stripes, begone!

Exit Thidias.

CLEOPATRA

Have you done yet?

ANTONY

Alack, our terrene moon

Is now eclipsed, and it portends alone

The fall of Antony.

CLEOPATRA

I must stay his time.

ANTONY

To flatter Cæsar, would you mingle eyes

With one that ties his points?

CLEOPATRA

Not know me yet?

ANTONY

Cold-hearted toward me?

CLEOPATRA

Ah, dear, if I be so,

From my cold heart let heaven engender hail,

And poison it in the source, and the first stone

Drop in my neck: as it determines, so

Dissolve my life! The next Cæsarion smite!

Till by degrees the memory of my womb,

Together with my brave Egyptians all,

By the discandying of this pelleted storm,

Lie graveless, till the flies and gnats of Nile

Have buried them for prey!

Cam and others *whipp'd for* Alexander *whipt for* 149 Hipparchus,] Recorded in Plutarch as the first of Antony's enfranchised bondmen who revolted. (Plutarch, 942; Brooke: Plutarch, ii 107.) 152 *Exit Thidias.*] Editors either *Exit Thyreus.* or *Exit Thidias.* as before. 153-155 *Alack, . . . time.*] Divided as in Capell. *Ff* end in *Eclipt.*, . . . Anthony. . . *time?* (*F*³. *4 time.*) Editors follow Capell. 153 *terrene moon*] = *terrestrial moon*. Said of Cleopatra—“the new Isis” who wore often the attires of that goddess. (Capell). Hotson: SSD, 7, claims that *terrene moon* refers to the defeated fleet. Bateson, Perrett and Wilson Knight rebut this. See Clifford Leech *In Sh. Survey* 5, p. 138. 157 *one . . . points?*] = *a menial? points?*] From Rowe. *Ff points.* Editors *points?* (=tagged laces for fastening hose to doublet). 161 *determines.*] = *melts, ends*, 162 *Cæsarion smite!*] From Hamner. *Ff Cæsarion smite*, Cam and others *Cæsarion smite!* Delius, Craig, Chambers, Canby: *Cæsarion smite*, Ridley: *Cæsarion smite*. 165 *discandying*] From Thirby conj., Theobald. *Ff discandering* Editors *discandying* (=dissolving,

- ANTONY I am satisfied.
 Cæsar sits down in Alexandria, where
 I will oppose his fate. Our force by land
 Hath nobly held; our severed navy too 170
 Have knit again, and fleet, threat'ning most sea-like.
 Where hast thou been, my heart? Dost thou hear, lady?
 If from the field I shall return once more
 To kiss these lips, I will appear in blood.
 I and my sword will earn our chronicle. 175
 There's hope in 't yet.
- CLEOPATRA
 That's my brave lord!
- ANTONY
 I will be treble-sinewed, hearted, breathed,
 And fight maliciously. For when mine hours 180
 Were nice and lucky, men did ransom lives
 Of me for jests; but now I'll set my teeth,
 And send to darkness all that stop me. Come,
 Let's have one other gaudy night. Call to me
 All my sad captains; fill our bowls once more.
 Let's mock the midnight bell.
- CLEOPATRA It is my birthday. 185
 I had thought t' have held it poor, but since my lord
 Is Antony again, I will be Cleopatra.
- ANTONY
 We will yet do well.
- CLEOPATRA
 Call all his noble captains to my lord.
- ANTONY 190
 Do so, we'll speak to them; and to-night I'll force
 The wine peep through their scars. Come on, my queen;
 There's sap in 't yet. The next time I do fight

melting.) pelleted]=fallen in globules Cf. *Lover's Complaint*, l. 18. 168 sits] Johnson *sits* Ff *sets* Editors *sits* 171 fleet,]=are afloat, 172 my heart?] addressed to himself. 176 There's . . . yet.] Form of proverbial phrase. Cf. l. 192; Tilley: L, 265. 178 treble-sinewed,] From F⁴. F¹⁻³ *trebble-sinewed*, Malone remarks: "Antony means to say, that he will be treble-hearted, and treble-breath'd, as well as treble-sinew'd." 179, 180 when . . . lucky,] Warburton explained *nice* as *delicate*, *courtly*, *flowing in peace*. Johnson: *just fit for my purpose*, *agreeable to my wish*. Steevens: *trifling*. Kittredge: *pampered*. Schmidt: *tender*, *delicate*. NED: *wanton*, *loose-mannered*, *lascivious*. The meaning is that in Antony's days of revel and success he would generously grant a life for a jest. 183 gaudy night.]=night of revel. 190, 191 Do. . . queen;] Divided as in Rowe. Four lines in Ff, ending *them*, . . . *force* . . . *scarres*. . . . (my *Queene*) Editors follow Rowe. 192 There's . . . yet.] See note to l. 176.

I 'll make death love me, for I will contend
Even with his pestilent scythe.

Exeunt all but Enobarbus.

ENOBARBUS

Now he 'll outstare the lightning. To be furious
Is to be frighted out of fear; and in that mood
The dove will peck the estridge; and I see still,
A diminution in our captain's brain
Restores his heart. When valour preys on reason,
It eats the sword it fights with. I will seek
Some way to leave him.

195

200

Exit.

ACT IV

SCENE I. BEFORE ALEXANDRIA. CÆSAR'S CAMP.

*Enter Cæsar, Agrippa, and Mæcenas, with his army, Cæsar
reading a letter.*

CÆSAR

He calls me boy, and chides as he had power
To beat me out of Egypt. My messenger
He hath whipped with rods; dares me to personal combat,
Cæsar to Antony. Let the old ruffian know
I have many other ways to die, meantime
Laugh at his challenge.

5

MÆCENAS

Cæsar must think,

194 scythe.] F¹⁻³ *Sythe*. (pestilent scythe=the scythe that mows down by pestilence.) 194 *Exeunt* . . . *Enobarbus*.] Ff *Exeunt*. 196 and] Omitted in Capell. 197 estridge;]=goshawk, (a species of hawk). Dyce, Schmidt, Onions, Kittredge, Dover Wilson, define as *ostrich*. Douce, Phipson, Ridley as *goshawk*. The idea that the dove in fury would peck an ostrich can hardly be intended. We have here an echo of ideas expressed in *Macbeth*: ii iv 12, 13, "A falcon, tow'ring in her pride of place Was by a mousing owl hawked at and killed." Also, iv ii 9-11, "the poor wren, The most diminutive of birds, will fight, Her young ones in her nest, against the owl." 199 preys on] From Rowe. F¹⁻³ *prays* in F⁴ *prays* in Editors *preys* on 201 *Exit*.] From Rowe. Ff *Exeunt*. ACT IV SCENE I.] Added by Rowe. BEFORE . . . CAMP.] Added from Rowe and Capell. The speech prefixes in this Scene in F¹ are: Cæs.; Mæc. 3, 4 combat, . . . Antony.] Ff *Combat*. Cæsar to Anthony: Cam. Delius, Craig, Kittredge, NCE, CNS, Alexander *combat*, Cæsar to Antony. (Case Anthony:) Chambers combat. 'Cæsar to Antony!' Ridley follows F. 5 I . . . die,] Hammer, Upton, Johnson, etc. *He hath many other ways to die*. In Plutarch the text is "Cæsar answered him, That he had many other wayes to die then so." The *he* is doubtful, but the Greek text shows that it meant Antony. Shakespeare took it to mean Cæsar.

When one so great begins to rage, he 's hunted
Even to falling. Give him no breath, but now
Make boot of his distraction. Never anger
Made good guard for itself.

CÆSAR Let our best heads 10
Know that to-morrow the last of many battles
We mean to fight. Within our files there are,
Of those that served Mark Antony but late,
Enough to fetch him in. See it done;
And feast the army. We have store to do 't, 15
And they have earned the waste. Poor Antony! *Exeunt.*

SCENE II. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Antony, Cleopatra, Enobarbus, Charmian, Iras, Alexas, with others.

ANTONY

He will not fight with me, Domitius ?

ENOBARBUS

No.

ANTONY

Why should he not ?

ENOBARBUS

He thinks, being twenty times of better fortune,
He is twenty men to one.

ANTONY

To-morrow, soldier.

By sea and land I'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?

ENOBARBUS

I'll strike, and cry 'Take all.'

ANTONY

Well said. Come on.

**Call forth my household servants. Let's to-night
Be bounteous at our meal.**

Enter three or four Servitors.

Give me thy hand, 10

(Plutarch, 945; Brooke: Plutarch, ii 119, 220.) 8, 9 Never . . . itself.] Form of proverb: see Tilley: N, 307. 10, 11 Let . . . battles] Divided as in Theobald. In Ff lines end in *know*, . . . *Battailes* (F³. & *Bartels*) Editors follow Theobald. SCENE II.] Added by Rowe. ALEXANDRIA. . . . PALACE.] Added from Rowe and Theobald. The Speech-prefixes in this Scene in F¹ are: Ant.; Eno.; Cleo.; Omnes. 1 Domitius? F¹. 2 Domitian? F³. & Domitian. Hammer, Cam and others *Domitius*? Delius, Craig, Chambers, Canby, NCE *Domitius*. No.] Theobald *No*. Ff *No*? Cam and others *No*. NCE *No*? 6, 7 Or . . . again.] Referring to the reputed rejuvenating power of blood. 8 'Take all.'] Let the survivor take all. (Johnson.) A proverb: Let the longer liver take all. See Tilley: L, 395 and *Romeo*, iv 13. (Ff *Take all*.) 9 Let's F¹. 2 *lets* 10 Enter

Thou hast been rightly honest;—so hast thou;—
 Thou,—and thou,—and thou. You have served me well,
 And kings have been your fellows.

CLEOPATRA (*aside to Enobarbus*) What means this?

ENOBARBUS (*aside to Cleopatra*)

'Tis one of those odd tricks which sorrow shoots
 Out of the mind.

ANTONY And thou art honest too.

15

I wish I could be made so many men,
 And all of you clapped up together in
 An Antony, that I might do you service
 So good as you have done.

OMNES The gods forbid!

ANTONY

Well, my good fellows, wait on me to-night.
 Scant not my cups, and make as much of me
 As when mine empire was your fellow too
 And suffered my command.

20

CLEOPATRA (*aside to Enobarbus*) What does he mean?

ENOBARBUS (*aside to Cleopatra*)

To make his followers weep.

ANTONY Tend me to-night:

May be it is the period of your duty.
 Haply you shall not see me more; or if,
 A mangled shadow. Perchance to-morrow
 You 'll serve another master. I look on you
 As one that takes his leave. Mine honest friends,
 I turn you not away; but, like a master
 Married to your good service, stay till death.
 Tend me to-night two hours, I ask no more,
 And the gods yield you for 't!

25

30

ENOBARBUS What mean you, sir,

To give them this discomfort? Look, they weep,
 And I, an ass, am onion-eyed: for shame,
 Transform us not to women.

35

ANTONY Ho, ho, ho!

Now the witch take me, if I meant it thus!
 Grace grow where those drops fall! My hearty friends,

. . . *Servitors.*] In Ff after l. 9. Cam and others place after *meal*. Ridley follows F. Delius Enter Servants. after *meal*. 13, 14] Asides from Capell. Cam and others admit. Craig, Canby adopt for l. 14 only. 19 OMNES] From Ff. Malone Serv. Cam, Delius, Craig, Canby, Case, Alexander prefix for Servants. Kittredge Omnes. Chambers, NCE, CNS, Ridley All. 23, 24] Asides from Capell. Editors adopt. 25 period]=end 35 onion-eyed:] See note to i ii 161. 37 take]=bewitch, strike with disease 38 fall! My . . . friends,] Ff *fall (my hearty Friends)* Theobald *fall! my . . . friends*, Cam and

You take me in too dolorous a sense;
 For I spake to you for your comfort, did desire you 40
 To burn this night with torches: know, my hearts,
 I hope well of to-morrow, and will lead you
 Where rather I'll expect victorious life
 Than death and honour. Let's to supper, come,
 And drown consideration. *Exeunt.* 45

SCENE III. ALEXANDRIA. BEFORE THE PALACE.

Enter a Company of Soldiers.

FIRST SOLDIER

Brother, good night. Tomorrow is the day.

SECOND SOLDIER

It will determine one way. Fare you well.

Heard you of nothing strange about the streets?

FIRST SOLDIER

Nothing. What news?

SECOND SOLDIER

Belike 'tis but a rumour. Good night to you. 5

FIRST SOLDIER

Well, sir, good night.

They meet other Soldiers.

SECOND SOLDIER

Soldiers, have careful watch.

THIRD SOLDIER

And you. Good night, good night.

They place themselves in every corner of the stage.

others fall! My . . . friends, Ridley fall, my . . . friends; Steevens draws attention to *Richard II*, III iv 104, 105. SCENE III.] Added by Hammer. ALEXANDRIA. . . PALACE.] Added after Theobald. *Enter . . . Soldiers.*] From Ff. Capell, Cam, Delius, Craig Enter two Soldiers, to their Guard. Chambers, Kittredge and others follow F. The speech-prefixes in this Scene in F¹ are: 1. Sol., 1; 2. Sol., 2; 3; 4; Omnes. Our numbers attached to Soldier speakers are as in F¹ except in ll. 8, 9, 11, 12 where we adopt Capell's changes: 1. 8 Third Soldier: F has First Soldier. 1. 9 Fourth Soldier: F Second Soldier. 11 Third Soldier: F First Soldier. 12 Fourth Soldier: F Second Soldier. Cam, Delius, Craig, Chambers, Canby, Case, CNS adopt Capell's changes. Kittredge, NCE adopt Capell's changes in ll. 8, 9, 11. Alexander has 5 speakers, adheres to F except for changes in ll. 11-14, 17. Ridley, with 4 speakers, adheres to F except for Third Soldier in l. 7. 3 streets?] From Rowe. Ff *streets*. Editors *streets*? 6 *They . . . Soldiers.*] From Ff. (F²⁻⁴ meet with) Capell, Cam, Delius, Craig, Case Enter two other Soldiers Chambers, Canby, Kittredge, NCE, CNS, Alexander, Ridley follow F¹. 8 *They . . .*

FOURTH SOLDIER

Here we. And if to-morrow

Our navy thrive, I have an absolute hope

10

Our landmen will stand up.

THIRD SOLDIER

'Tis a brave army.

And full of purpose.

Music of the hautboys is under the stage.

FOURTH SOLDIER

Peace! what noise?

FIRST SOLDIER

List, list!

SECOND SOLDIER

Hark!

FIRST SOLDIER

Music i' th' air.

THIRD SOLDIER

Under the earth.

FOURTH SOLDIER

It signs well, does it not?

THIRD SOLDIER

No.

FIRST SOLDIER

Peace, I say!

What should this mean?

15

SECOND SOLDIER

'Tis the god Hercules, whom Antony loved,

Now leaves him.

stage.] From Ff. Capell The two first go to their Posts. Cam and others follow F. Delius, Craig The first two place themselves at their posts. After *we:* l. 9, They take their posts. Canby at l. 8 follows F; and after *we:* adds They take their posts. Alexander The two companies separate and place themselves in every corner of the stage. 11, 12 'Tis . . . purpose.] Divided as in Capell. One line in Ff. Editors follow Capell. 12 *Music . . . stage.]* From Ff. Cam etc. follow or adapt F, some omitting *is*, and some *the* CNS strange music is heard beneath the ground The account in Plutarch states that in the quiet of night was heard "a marvellous sweet harmonic of sundry sorts of instruments of musick, with the crie of a multitude of people, . . . and had sung as they use in *Bacchus* feastes" . . . and it was "thought that it was the god unto whom *Antonius* bare singular deuotion to counterfeit and resemble him, that did forsake them." (Plutarch, 945; Brooke: Plutarch, ii 119). Cécile De Banke recommends that "For this eerie sound, wind instruments, such as recorders, clarinets, or oboes, should be used, with a shivering of cymbals to accompany a series of strange and unrelated sounds" (De Banke, 250). noise?]=music="Cf. *Tempest* iii ii 126. 14, 15 Peace . . . mean?] Divided as in Capell. One line in Ff. Editors follow Capell. 14 signs]=bodes 16 Hercules.] Theobald conj. *Bacchus*. Rowe would change the wording, *whom Antony loved*, reading *who loved Antony*, Case quoted Plutarch: "And at the city of Athens also, . . . the statue of *Bacchus* with a terrible wind, was throwne downe in the Theater. It was sayd, that *Antonius* came of the race of *Hercules* . . . and in the manner of his life he followed *Bacchus*, and therefore he was called the new *Bacchus*." (Plutarch, 938, 939; Brooke: Plutarch, ii, 95, 96). Editors

FIRST SOLDIER Walk: let's see if other watchmen

Do hear what we do.

SECOND SOLDIER

How now, masters!

OMNES (*speak together*) How now! How now! Do you hear this? 20

FIRST SOLDIER

Ay, is 't not strange?

THIRD SOLDIER

Do you hear, masters? Do you hear?

FIRST SOLDIER

Follow the noise so far as we have quarter.

Let's see how it will give off.

OMNES

Content. 'Tis strange.

Exeunt. 25

SCENE IV. ALEXANDRIA. A ROOM IN THE PALACE.

Enter Antony and Cleopatra, Charmian, with others.

ANTONY

Eros! mine armour, Eros!

CLEOPATRA

Sleep a little.

ANTONY

No, my chuck. Eros! Come, mine armour, Eros!

Enter Eros with armour.

Come, good fellow, put thine iron on.

If fortune be not ours to-day, it is

Because we brave her. Come.

CLEOPATRA

Nay, I'll help too.

5

What's this for?

Hercules, See note to l. 12 above on the god forsaking Antony. 18 do.] Theobald *do*. Ff *do*? Editors *do*. Malone, Delius, Craig, Canby, Case, NCE add SD. They advance to another post. 20 OMNES (*speak together*) From Ff. *Speak together*. follows l. 19. Cam, Case, CNS All. (*Speaking together*) Delius, Craig, Alexander Soldiers. (*Speaking together*) NCE All. (*Speak together*) Ridley All. adding *Speak together*. at l. 19. Chambers They speak together. after *masters*. with prefix Soldiers. Canby They speak together. after *masters!* with prefix Omnes. SCENE IV.] Added by Hammer. ALEXANDRIA. . . . PALACE.] Added after Pope. For the way in which Cécile De Banke suggests this Scene was played on the Shakespearian stage, using balcony and middle stage, see De Banke, 50. *Charmian*.] Added by Capell. Cam and others add Charmian, Kittredge, Alexander add Charmian, Iras. Canby as in F *Enter Antony and Cleopatra, with Others*. The speech-prefixes in this Scene in F¹ are: Ant.; Cleo.; Eros; Soul.; Alex.; All; Char. 2 *with armour*] Added by Capell. Editors except Chambers admit. 3 *thine*] Ff *thine* Hammer, Cam and others *mine* CNS, Ridley *thine* Both Dover Wilson and Ridley understand *thine* to refer to the armour which Eros brings in—the armour in thy hand. 5-8 Nay, . . . be.] Ff allot all this to Cleopatra, reading in l: 5 *Nay, Ile helpe too*,

ANTONY Ah, let be, let be! Thou art
The armourer of my heart. False, false: this, this.

CLEOPATRA
Sooth, la, I'll help. Thus it must be.

ANTONY Well, well.
We shall thrive now. Seest thou, my good fellow?
Go put on thy defences.

EROS Briefly, sir. 10

CLEOPATRA
Is not this buckled well?

ANTONY Rarely, rarely.
He that unbuckles this, till we do please
To daff 't for our repose, shall hear a storm.
Thou fumblest, Eros, and my queen 's a squire
More tight at this than thou. Dispatch. O love, 15
That thou couldst see my wars to-day, and knew'st
The royal occupation! thou shouldst see
A workman in 't.

Enter an armed Soldier.

Good morrow to thee. Welcome!
Thou look'st like him that knows a warlike charge.
To business that we love we rise betime, 20
And go to 't with delight.

SOLDIER A thousand, sir,
Early though 't be, have on their riveted trim,
And at the port expect you.

Shout. Trumpets flourish.

Anthony. *Anthony.* is probably the result of a misplaced speech-prefix, and Hanmer transferred it, as *Ant.*, to precede *What's* in l. 6. Capell would put *Ant.* before *Ah*, in l. 6 and this has been generally adopted. Editors follow Capell. 8 *Sooth, la,*] *Ff Sooth-law* Cam and others *Sooth, la*, Delius, Craig, Canby *Sooth, la!* 8-10 *Well, . . . defences.*] Divided as in Hanmer. Two lines in *Ff*, ending *now. . . defences.* Editors follow Hanmer. 9 *fellow?*] From Theobald. *Ff Fellow.* Editors *fellow?* 13 *daff't*] From Dyce. *F¹ daff* *F²⁻⁴ doft* Cam and others *daff't* Delius *doff't* Chambers *daff it* 15 *tight*] = *deft* than thou.] *F¹ then thou:* *F²⁻⁴* omit. Cam, Craig, Canby, Case, CNS, Ridley *than thou:* Delius, Kittredge, NCE, Alexander *than thou.* Chambers *than thou:* 18 *Enter . . . Soldier.*] Dyce *Enter a Captain arm'd.* 19 *knows*] From *Ff.* Kellner, 69, conj. *loves* He suggests also that *know*, in *Cymbeline* iii iv 174, should read *love*, Editors *knows* 20, 21 *To . . . delight.*] Form of proverb, What we do willingly is easy. See Tilly: D, 407. 21 *Soldier.*] Dyce, Chambers *Captain.* 21, 23 *A . . . you.*] Divided as in Rowe. Two lines in *Ff*, ending *their . . . you.* Editors follow Rowe. 22 *riveted trim,*] = *riveted armour.* *Cf. Henry V*, Chorus, Act iv, l. 13; *Troilus* i iii 175, v vi 29. 23 *port*] =

Enter Captains and Soldiers.

CAPTAIN

The morn is fair. Good morrow, General.

OMNES

Good morrow, General.

ANTONY

'Tis well blown, lads.

25

This morning, like the spirit of a youth

That means to be of note, begins betimes.

So, so. Come, give me that. This way. Well said.

Fare thee well, dame, whate'er becomes of me.

This is a soldier's kiss. Rebukeable

30

And worthy shameful check it were, to stand

On more mechanic compliment. I 'll leave thee

Now like a man of steel. You that will fight,

Follow me close: I 'll bring you to 't. Adieu.

Exeunt Antony, Eros, Captains, and Soldiers.

CHARMIAN

Please you retire to your chamber.

CLEOPATRA

Lead me.

35

He goes forth gallantly. That he and Cæsar might

Determine this great war in single fight!

Then Antony—but now—Well, on.

Exeunt.

SCENE V. ALEXANDRIA. ANTONY'S CAMP.

Trumpets sound. Enter Antony and Eros, a Soldier meeting them.

SOLDIER

The gods make this a happy day to Antony!

gate 24 CAPTAIN] Ff Alex. Rowe, Cam and others prefix for Captain. Chambers Second Captain. 25 blown,] Either referring to the trumpets, l. 23, (Delius), or to day blossoming (Hudson). 28 This way. Well said.] F¹ *this way, well-said*, F²⁻⁴ (caught from l. 29) *what ere becomes of me*, Cam, Delius, Craig, Chambers, Canby, Case, Ridley *this way; well said*. Kittredge, Alexander *This way. Well said*. NCE *This way; well said*. CNS *this way—well said!* (The line refers to Antony's arming, here completed.) 32, 33 thee Now . . . steel.] Ff *thee. Now . . . Steele*, Theobald *thee Now, . . . steel*. Delius, Craig, Chambers, Canby, Case, NCE follow Theobald. Cam and others *thee Now . . . steel*. 34 *Exeunt . . . Soldiers.*] Ff *Exeunt*. Capell *Exeunt Eros, Antony, Officers, and Att.* Cam and others *Exeunt Antony, Eros, Captains and Soldiers*. CNS they go, leaving Cleopatra and Charmian behind 35 chamber.] Ff *Chamber?* Cam and others *chamber*. Kittredge, CNS, Alexander, Ridley *chamber?* 37 fight!] From Pope. Ff *fight*; Editors *fight!* 38 Then . . . on.] Rowe's dashes. Ff *Then Anthony; but now. Well on*. Editors adopt dashes. (Craig, Canby *now*.) SCENE V.] Added by Hammer. ALEXANDRIA. . . . CAMP.] Added after Theobald and Capell. *a . . . them.*]

ANTONY

Would thou and those thy scars had once prevailed
To make me fight at land!

SOLDIER

Hadst thou done so,
The kings that have revolted and the soldier
That has this morning left thee would have still
Followed thy heels.

ANTONY

Who 's gone this morning?

SOLDIER

Who!

One ever near thee: call for Enobarbus,
He shall not hear thee, or from Cæsar's camp
Say 'I am none of thine.'

ANTONY

What sayst thou?

SOLDIER

Sir,

He is with Cæsar.

EROS

Sir, his chests and treasure

10

He has not with him.

ANTONY

Is he gone?

SOLDIER

Most certain.

ANTONY

Go, Eros, send his treasure after. Do it,
Detain no jot, I charge thee. Write to him—
I will subscribe—gentle adieu and greetings.
Say that I wish he never find more cause
To change a master. O, my fortunes have
Corrupted honest men! Dispatch. Enobarbus!

15

Exeunt.

SCENE VI. ALEXANDRIA. CÆSAR'S CAMP.

Flourish. Enter Agrippa, Cæsar, with Enobarbus, and Dolabella.

CÆSAR

Go forth, Agrippa, and begin the fight.

Added by Theobald, generally adopted. The speech-prefixes in this Scene in F¹ are: Eros; Ant.; Sold., Sol. In Ff Eros is prefix to ll. 1, 3, 6, 10; and Soldier to ll. 9, 11. Theobald and Capell changed the prefix to Soldier in 1, 3, 6; and Elze conj. Eros in l. 11. 6, 7 Who! . . . Enobarbus.] Divided as in Pope. One line in Ff, reading *Who?* Editors follow Pope (Delius, Kittredge, Alexander, Ridley *Who?*) 9 'I . . . thine.' Ff *I . . . thine. sayst* Ff *sayest* Rowe, Cam, Delius, Case, Alexander *say'st* Craig, Canby *sayst* Chambers, Kittredge, NCE, CNS, Ridley *sayest* 9-11 Sir, . . . him.] Divided as in Theobald. Two lines in Ff, ending Cæsar. . . *him.* Editors follow Theobald. 17 Dispatch. Enobarbus!] From Steevens. F¹ *Dispatch* Enobarbus. F² *Dispatch* Eros. F³ & *Dispatch*, Eros. Cam and others follow Steevens. (Some *Dispatch.*—) Chambers *Dispatch!*—Enobarbus! *Exeunt.*] From Rowe. Ff *Exit.* SCENE VI.] Added by Hammer. ALEXANDRIA . . . CAMP.] Added after Capell. *Flourish.* . . . *Dolabella.*] From Ff (F¹, ² *Dolabella*). The

Our will is Antony be took alive:
Make it so known.

AGRIPPA

Cæsar, I shall.

Exit.

CÆSAR

The time of universal peace is near.

5

Prove this a prosperous day, the three-nooked world
Shall bear the olive freely.

Enter a Messenger.

MESSENGER

Antony

Is come into the field.

CÆSAR

Go charge Agrippa

Plant those that have revolted in the vant,

That Antony may seem to spend his fury

10

Upon himself.

Exeunt all but Enobarbus.

ENOBARBUS

Alexas did revolt, and went to Jewry on

Affairs of Antony; there did dissuade

Great Herod to incline himself to Cæsar

And leave his master Antony. For this pains

15

Cæsar hath hanged him. Canidius and the rest

That fell away have entertainment, but

speech-prefixes in this Scene in F¹ are Cæs., Cæsar; Agrip.; Mes.; Enob., Eno.; Sol. 4 *Exit.*] Ff omit. Capell *Exit* Agrippa. 5 The . . . near.] Chambers thinks this a probable allusion to James I's efforts for peace about 1603-7. (Chambers: SG, 134) 6 three-nooked world.] Cf. *K. John*, v vii 116. The Triumvirate perhaps here suggested the allusion: cf. *J. Cæsar* iv i 13-15. 7, 8 Antony . . . field.] Divided as in Capell. One line in Ff. Editors follow Capell. 9 vant,] F¹ *Vant*, F²⁻⁴ *Van*, Cam and others *van*, Case, CNS, Alexander, Ridley *vant*, (= abbreviation of ME *vantwarde*, vanguard.) 11 *Exeunt* . . . *Enobarbus.*] Ff *Exeunt*. Capell *Exeunt* Cæsar and Train, Cam and others *Exeunt* all but Enobarbus. Chambers *Exeunt*. Manet Enobarbus. Delius, Craig, Canby follow Capell. CNS all but Enobarbus hurry forth 12 Alexas . . . on] One line in Ff. Steevens shifted *on* to l. 13. Cam, Delius, Chambers follow Steevens Craig and others follow F. and] Kellner, 127, conj. *a* (= he) Ridley favours *a* and remarks that Alexas did not revolt *before* he went to Jewry. 13 dissuade] Ff *dissuade* Plutarch reads otherwise: "For where he should have kept *Herodes* from revolting from him, he perswaded him to turne to *Cæsar*:" (Plutarch, 944; Brooke: Plutarch, ii 116). Nevertheless, we are hardly justified in altering the Shakespearian text. The passage can be understood as There did dissuade (away from allegiance to Antony) great Herod, etc. Rowe, Cam, Delius, Craig, Chambers, Canby, Case, NCE *persuade* Kittredge, CNS, Alexander, Ridley *dissuade*. 16 Canidius] F¹ Camindius. F²⁻⁴ Canidius Editors *Canidius* 17 entertainment,] = appoint-

Exceeds what we expected.

Exeunt.

Alarums. Enter Antony, and Scarus wounded.

SCARUS

O my brave Emperor, this is fought indeed!
Had we done so at first, we had droven them home
With clouts about their heads.

5

Retreat sounded far off.

ANTONY

Thou bleed'st apace.

SCARUS

I had a wound here that was like a T,
But now 'tis made an H.

ANTONY

They do retire.

SCARUS

We'll beat 'em into bench-holes. I have yet
Room for six scotches more.

10

Enter Eros.

EROS

They are beaten, sir, and our advantage serves
For a fair victory.

SCARUS

Let us score their backs
And snatch 'em up, as we take hares, behind.
'Tis sport to maul a runner.

ANTONY

I will reward thee
Once for thy spritely comfort, and tenfold
For thy good valour. Come thee on.

15

SCARUS

I'll halt after. *Exeunt.*

SCENE VIII. UNDER THE WALLS OF ALEXANDRIA.

Alarum. Enter Antony again in a march; Scarus, with others.

ANTONY

We have beat him to his camp. Run one before,

sion as the force by which we are oppressed or overpowered. 3 *Exeunt.*] From Steevens. Ff Exit. Scarus] F¹ Scarrus Editors Scarus 6 *Retreat . . . off.*] Ff Far off (F¹, * Farre) Capell *Retreat afar off* (after l. 8). Cam, Case, Ridley follow Capell, l. 8. Delius, Craig, Chambers, Canby, NCE, Alexander omit. Kittredge sound *retreat far off.*, l. 8. CNS *retreat sounded afar off*, l. 8. 8 H. [A pun on *ache*. Cf. *Much Ado*, iii iv 46; and Kökeritz, 89, 319. 9 bench-holes.] = privies. 12, 13 *Let . . . behind.*] Madden: D, 180, calls this the practice of the "sordid pothunter." 13 hares,] Ff *Hares* Editors *hares*, 16 halt] = limp SCENE VIII.] Added by Capell. UNDER . . . ALEXANDRIA.] Added by Steevens. *Alarum . . . others.*] From Ff. (F¹ Scarrus,) Cam, Case, NCE omit *again* Delius, Craig *Alarum*. Enter Antony marching; Scarus and Forces. Chambers, Canby, Kittredge, Alexander, Ridley follow F. CNS *Alarum*. Antony returns with Scarus and his army, marching as from victory, with drums and trumpets The speech-prefixes in this Scene in F¹ are: Ant.; Cleo. 1, 2

And let the Queen know of our gests. Tomorrow,
 Before the sun shall see 's, we 'll spill the blood
 That has to-day escaped. I thank you all;
 For doughty-handed are you, and have fought 5
 Not as you served the cause, but as 't had been
 Each man 's like mine: you have shown all Hectors.
 Enter the city, clip your wives, your friends,
 Tell them your feats, whilst they with joyful tears
 Wash the congealment from your wounds and kiss 10
 The honoured gashes whole. (*To Scarus*). Give me thy hand:

Enter Cleopatra, attended.

To this great fairy I 'll commend thy acts,
 Make her thanks bless thee. O thou day o' th' world,
 Chain mine armed neck! Leap thou, attire and all,
 Through proof of harness to my heart, and there 15
 Ride on the pants triumphing!

CLEOPATRA Lord of lords!

O infinite virtue, com'st thou smiling from
 The world's great snare uncaught?

ANTONY My nightingale,

We have beat them to their beds. What, girl! though grey
 Do something mingle with our younger brown, yet ha' we 20
 A brain that nourishes our nerves and can
 Get goal for goal of youth. Behold this man:
 Commend unto his lips thy favouring hand.
 Kiss it, my warrior. He hath fought to-day
 As if a god in hate of mankind had 25

We . . . Tomorrow,] Divided as in Rowe. In Ff lines end in one . . . to morrow
 Editors follow Rowe. 2 gests.] From Warburton conj. Ff *guests*: Theobald,
 etc., Cam and others *gests*. Delius *guests*. Johnson remarks that "Antony after
 his success intends to bring his officers to sup with Cleopatra, and orders
 notice to be given her of their guests." The guests, says Delius, are Scarus and
 others who have distinguished themselves in battle. 8 clip]=embrace 11
 The . . . hand:] One line in Rowe. Two in Ff, ending *whole*. . . *hand*, Editors
 one line. honoured gashes] Hyphened in F¹⁻³ Editors *honour'd gashes* (*To*
Scarus)] Added by Rowe. Editors admit. (Delius in footnote) *Enter* . . .
attended.] Capell added attended. After *whole* in Ff. Cam, Delius, Craig,
 Chambers, Canby, Case place after *hand*: Kittredge and others after *whole*.
 12 fairy]=enchantress (Warburton). 15 proof of harness]=armour of
 proof (Steevens) 18 great snare]=war My] F¹ *Mine* F²⁻⁴, Cam and others
My Chambers, Alexander *Mine* 19 We . . . grey] One line in Rowe. Two
 lines in Ff, ending *Beds*. . . *gray* Editors one line: 19, 20 though . . . brown,]
 De Banke sees here allusion to greyneess of Burbage who presumably played
 Antony. (De Banke, 109). 20 ha' we] F¹⁻³ *ha we* Chambers *have we*
 22 goal] Ff *gole* 23 Commend]=Entrust favouring] From Theobald. Ff

Destroyed in such a shape.

CLEOPATRA I'll give thee, friend,
An armour all of gold: it was a king's.

ANTONY

He has deserved it, were it carbuncled
Like holy Phœbus' car. Give me thy hand.
Through Alexandria make a jolly march; 30
Bear our hacked targets like the men that owe them.
Had our great palace the capacity
To camp this host, we all would sup together
And drink carouses to the next day's fate,
Which promises royal peril. Trumpeters, 35
With brazen din blast you the city's ear;
Make mingle with our rattling tabourines,
That heaven and earth may strike their sounds together,
Applauding our approach. *Exeunt.*

SCENE IX. CÆSAR'S CAMP.

Enter a Sentry and his Company. Enobarbus follows.

SENTRY

If we be not relieved within this hour,
We must return to th' court of guard. The night
Is shiny, and they say we shall embattle
By th' second hour i' th' morn.

FIRST WATCH

This last day was

A shrewd one to 's.

ENOBARBUS

O, bear me witness, night!

5

savouring Editors *favouring* 28, 29 carbuncled . . . car.] Cf. *Cymbeline* v v 189, 190; and Ovid, *Metamorphoses* ii 107-110. 37 tabourines,] full size military drum. Cf. Naylor, 157; Sh. Eng. ii 47. SCENE IX.] Added by Capell. CÆSAR'S CAMP.] Added by Rowe. *Enter . . . follows.*] From Ff. (F¹ Centerie, F² Centery, F³, 4 Century,) Cam and others Sentinels at their post. Kittredge, NCE, Ridley follow F (spelling Sentry) CNS follows F, adds thought-sick Chambers, Alexander follow F (spelling Centurion). The speech-prefixes in F¹ in this Scene are: Cent.; I. Watch, I; 2; Enob. 1, 10, 24, 26, 29 SENTRY] Ff Cent. Our speech-prefixes in this Scene follow F. Cam, Delius, Craig, Canby, Case for Sentry read First Soldier; for First Watch read Second Soldier; for Second Watch read Third Soldier. NCE follows F, but for Watch reads Soldier: hence First Watch becomes First Soldier, etc. Chambers follows F reading Centurion. for Cent. CNS, Alexander, Ridley follow F; and Alexander for prefix Sentry reads Cent. for Centurion. 2 court of guard.] = guard room. Cf. *Othello* ii i 213, 214. 4, 6, 23, 27, 28 FIRST WATCH] Ff I. Watch, or I See preceding note. 4, 5 This . . . to 's.] Divided as in Hanmer. One line in Ff, Editors follow Hanmer. 5 to 's.] Delius, Chambers to us. 5 night] From Pope. Ff night. Capell night. — Editors follow Capell.

SECOND WATCH

What man is this?

FIRST WATCH **Stand close, and list him.**

ENOBARBUS

Be witness to me, O thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent!

SENTRY **Enobarbus!**

SECOND WATCH Peace! 10

Hark further.

ENOBARBUS

O sovereign mistress of true melancholy,
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me. Throw my heart
Against the flint and hardness of my fault,
Which, being dried with grief, will break to powder,
And finish all foul thoughts. O Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular,
But let the world rank me in register
A master-leaver and a fugitive.
O Antony! O Antony!

Dies.

Dies.

FIRST WATCH Let's speak to him.

SENTRY

**Let's hear him, for the things he speaks
May concern Cæsar.**

SECOND WATCH Let 's do so. But he sleeps. 25

SENTRY

**Swoonds rather, for so bad a prayer as his
Was never yet for sleep.**

FIRST WATCH Go we to him.

SECOND WATCH

Awake, sir, awake! Speak to us.

FIRST WATCH

Hear you, sir?

6, 10, 25, 28, 33 SECOND WATCH] Ff 2 See note to ll. 1, 10, etc. 10, 11 Peace! . . . further.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 12 O . . . melancholy.] Addressed to the moon. 13 disponge] Ff *disponge* (= discharge like a squeezed sponge.) 17 dried with grief.] It was believed that grief stimulated the spleen to emit melancholy, which chilled and dried the vital spirit and the heart. (Babb, 103.) 22 master-leaver] From F⁴. F¹⁻³ *Master leauer*, Editors *master-leaver* (= runaway apprentice or menial.) 23 Dies.] Added by Rowe. Editors admit. (Enobarbus dies of a broken heart. Cf. iv vi 35, 36; iv ix 15-17; and Introduction, p. 1211 above.) 26 Swoonds] From Ff. Cam and others *Swoons* Craig, Canby *Swoonds* Case, Kittredge *Swoonds* 27 for] = said with a view to

SENTRY

The hand of death hath raught him. (*Drums afar off.*) Hark! the drums
Demurely wake the sleepers. Let us bear him 30
To th' court of guard: he is of note. Our hour
Is fully out.

SECOND WATCH

Come on, then: he may recover yet.

Exeunt with the body.

SCENE X. BETWEEN THE TWO CAMPS.

Enter Antony and Scarus, with their Army.

ANTONY

Their preparation is to-day by sea:
We please them not by land.

SCARUS

For both, my lord.

ANTONY

I would they 'ld fight i' th' fire or i' th' air:
We 'ld fight there too. But this it is: our foot
Upon the hills adjoining to the city 5
Shall stay with us. Order for sea is given;
They have put forth the haven: .

29-32 The . . . out.] Divided as in Malone. In Ff lines end in *him*. . . *sleepers*: . . . *note*: . . . *out*. Cam and others follow Malone. CNS follows F. 29 raught] The imperfect of *reach* and here with the sense of *seized* The line echoes *Hamlet* v ii 315, 316: "this fell sergeant, Death, Is strict in his arrest—" 30 Demurely] = in a subdued manner (NED). 33 *Exeunt . . . body*.] Capell added *with the body* SCENE X.] Added by Capell. BETWEEN . . . CAMPS.] Added by Rowe. Enter . . . Army.] From Ff. Cam and others follow F. Delius, Craig Enter Antony and Scarus, with Forces, marching. Scarus.] F¹ Scarrus, Editors Scarus. The speech-prefixes in this Scene in F¹ are Ant.; Scar. 3 they 'ld] From Ff. Cam and others *they 'ld* Delius, Craig, Canby, NCE, Alexander *they 'd* i' the' air:] F¹ i' th' Ayre, F² ith' Ayre, F³ ith' Aire, F⁴ ith' Air, Cam and others i' the air; or i' th' air; Chambers *in the air*; 4 We 'ld] From Ff. Cam, etc. We 'ld Delius, Craig, Canby, NCE, Alexander We 'd 7 haven:] It has been agreed that some words are missing after F's *Hauen*: Knight, treated *Order . . . haven*: as parenthetical, so that Antony says he'll watch the galleys from the hills. Dyce thought this ridiculous; but the effect is in accord with Plutarch, p. 945: "The next morning by breake of day, he went to set those few footemen he had in order vpon the hills adioyning vnto the citie: and there he stood to behold his gallies which departed from the hauen," Of course a *haven* means a port as well as a harbour, and it may be that no addition to F is justified, the idea being that Antony would watch the galleys from the port which need not contradict the reference to hills in l. 5. Some of the editorial attempts to fill a hiatus are: Rowe, etc., *Further on* Malone, *Let's seek a spot* Tyrwhitt, *Let us go* White, *Go we up* Collier and Singer approved Knight's interpretation. Our editors treat as follows: Cam *haven*. . .

Where their appointment we may best discover
And look on their endeavour.

Exeunt.

SCENE XI. BETWEEN THE TWO CAMPS.

Enter Cæsar, and his Army.

CÆSAR

But being charged, we will be still by land,
Which, as I take 't, we shall; for his best force
Is forth to man his galleys. To the vales,
And hold our best advantage.

Exeunt.

SCENE XII. HILLS ADJOINING ALEXANDRIA.

Enter Antony and Scarus.

ANTONY

Yet they are not joined. Where yond pine does stand,
I shall discover all. I 'll bring thee word
Straight how 'tis like to go.

Exit.

SCARUS

Swallows have built
In Cleopatra's sails their nests. The augurers
Say they know not, they cannot tell, look grimly
And dare not speak their knowledge. Antony
Is valiant, and dejected, and by starts
His fretted fortunes give him hope and fear
Of what he has, and has not.

5

Alarum afar off, as at a sea-fight.

Enter Antony.

ANTONY

All is lost!

(dots for hiatus) Delius, CNS *haven*: Craig, Canby *haven*, Chambers *haven*. *Let us on*, Case *haven*:— Kittredge, NCE *haven*. [*Go we up*] Ridley follows Knight (*order . . . haven*), Alexander—*Order . . . haven*— F presents no difficulty in the theatre. Further, see Furness 290, 291. Sisson's solution is drastic but gives excellent effect: he adds *Order . . . haven*. to Scarus's speech after *lord.*, l. 2, and shifts *Shall stay with us* to begin in l. 9. SCENE XI.] Added by Dyce. Delius, Craig, Canby continue Sc. x. BETWEEN . . . CAMPS.] Added by editor. The speech-prefix in this Scene in F¹ is: Cæs. 1 But being charged,] = Unless we are attacked, On *but* meaning unless or except, see Abbott, 120. SCENE XII.] Added by Dyce. Delius, Craig, Canby continue Sc. x. HILLS . . . ALEXANDRIA.] Added by Cam. The speech-prefixes in this Scene in F¹ are: Ant.; Scar.; Cleo. 1-3 Yet . . . go.] Divided as in Capell. In Ff lines end in *ioyn'd: . . . all. . . go*. Editors follow Capell. 1 yond] F¹ *yon'd* 4 augurers] From Capell. Ff *Auguries* Cam and others *augurers* Delius *auguries*. Delius held that Shakespeare here used *auguries* to mean *augurers*. Ridley suspects that the true reading should be *augures* and thinks that the run of verbs after F's *Auguries* demands a concretely personal subject. 9 *Alarum. . . sea-fight.*] In Ff follows *advantage*. *exeunt.* (end of our Scene XII). Transferred by

This foul Egyptian hath betrayéd me. 10
 My fleet hath yielded to the foe; and yonder
 They cast their caps up and carouse together
 Like friends long lost. Triple-turned whore! 'tis thou
 Hast sold me to this novice, and my heart
 Makes only wars on thee. Bid them all fly; 15
 For when I am revenged upon my charm,
 I have done all. Bid them all fly: begone!

Exit Scarus.

O sun, thy uprise shall I see no more.
 Fortune and Antony part here: even here
 Do we shake hands. All come to this? The hearts 20
 That spanieled me at heels, to whom I gave
 Their wishes, do discandy, melt their sweets
 On blossoming Cæsar; and this pine is barked,
 That overtopped them all. Betrayed I am.
 O this false soul of Egypt! this grave charm, 25
 Whose eye becked forth my wars and called them home,
 Whose bosom was my crownet, my chief end,
 Like a right gipsy hath at fast and loose
 Beguiled me to the very heart of loss.
 What, Eros, Eros!

Enter Cleopatra.

Ah, thou spell! Avaunt! 30

CLEOPATRA

Why is my lord enraged against his love?

ANTONY

Vanish, or I shall give thee thy deserving,

Steevens to l. 9. Granville-Barker would place before or during Scarus's speech. (GB2, p. 152). Cam and others follow Steevens. Chambers follows F. CNS places after go, l. 3. Ridley places before l. 1. 13 triple-turned] Refers to her successive love-affairs, which Staunton described as from Julius Cæsar to Pompey, from Pompey to Antony, and now to Octavius Cæsar, as Antony suspects. 17 fly: begone! Ff flye, be gone. Cam and others fly: begone. Chambers, Kittredge fly: begone! CNS fly, begone! Ridley fly, begone. Canby fly: be gone. *Exit Scarus.*] Added by Capell. Editors admit. 20 hands.] From Capell. Ff hands? Cam and others hands. CNS hands! 21 spanieled] From Hammer. Ff pannelled Editors spaniel'd The spaniel was proverbial for subservience and fawning. See Tilley: S, 704, 705. 22 discandy.] F² dis-Candle, F³ dis' Candy, F⁴ dis-Candy, Editors discandy. (Cf. m xiii' 163). 25 grave charm.] Johnson=this sublime, this majestick beauty, Keightley read grave charmer. Bradley would give grave its usual meaning. Steevens explained the phrase as deadly, or destructive piece of witchcraft, and this explanation is widely accepted. See Furness, 295. 28 fast and loose] Prover-

And blemish Cæsar's triumph. Let him take thee,
 And hoist thee up to the shouting plebeians.
 Follow his chariot, like the greatest spot 35
 Of all thy sex. Most monster-like, be shown
 For poor'st diminutives, for dolts, and let
 Patient Octavia plough thy visage up
 With her prepared nails.

Exit Cleopatra.

'Tis well th'art gone,
 If it be well to live; but better 'twere 40
 Thou fell'st into my fury, for one death
 Might have prevented many. Eros, ho!
 The shirt of Nessus is upon me. Teach me,
 Alcides, thou mine ancestor, thy rage.
 Let me lodge Lichas on the horns o' th' moon, 45
 And with those hands that grasped the heaviest club
 Subdue my worthiest self. The witch shall die.
 To the young Roman boy she hath sold me, and I fall
 Under this plot. She dies for 't. Eros, ho! *Exit.*

SCENE XIII. ALEXANDRIA. CLEOPATRA'S PALACE.

Enter Cleopatra, Charmian, Iras, Mardian.

CLEOPATRA

Help me, my women! O, he 's more mad

bial phrase. See Tilley, P 401. 37 dolts,] Ff *Dolts*, Thirlby conj. *dolts*, (= half-farthings). As the word in question amplifies *diminutives*, its meaning presumably depends on the meaning of *diminutives*. In *Troilus* v i 31 we have *waterflies, diminutives of nature!* Thus *diminutives* is applied to small living things, which suits *dolts*. On the other hand the fee for seeing a monster at a fair (cf. v ii 55 f., 206 f., 215 f.) might well be a doit. On the whole, there seems insufficient reason to disturb F. Cam, Delius, Craig *dolts*; Chambers, Canby *dolts*; Kittredge, Alexander *dolts*, Case, NCE *dolts*; CNS, Ridley *dolts*, 39 With . . . gone,] One line in Rowe; two in Ff, ending *nails*. . . *gone*, Editors follow Rowe th'art] From Ff. Rowe, Cam and others *thou 'rt* Chambers *thou art* Kittredge, Alexander, Ridley *th'art* 43 shirt of Nessus] The shirt of Nessus the Centaur, given to Hercules by his wife, Deianira, which, when he wore it, drove him to madness and death. Antony recalls this disaster to his reputed ancestor. 45 Lichas] From Theobald. Ff Licas Editors *Lichas* (Hercules' attendant who bore the poisoned shirt to him and by him was hurled into the sea). The meaning is "Let me emulate my ancestor Hercules." SCENE XIII.] Added by Dyce. Delius, Craig, Canby Sc. xi. ALEXANDRIA. . . PALACE.] Added after Capell. The speech-prefixes in this Scene in F¹ are: Cleo.; Char. 1 he's] F¹ *hee's* F²⁻⁴ *he is* Cam, Delius, Craig, Chambers,

Than Telamon for his shield. The boar of Thessaly
Was never so embossed.

CHARMIAN To th' monument!
There lock yourself, and send him word you are dead.
The soul and body rive not more in parting
Than greatness going off. 5

CLEOPATRA To th' monument!
Mardian, go tell him I have slain myself.
Say that the last I spoke was 'Antony,'
And word it, prithee, piteously. Hence, Mardian,
And bring me how he takes my death. To th' monument! *Exeunt.* 10

SCENE XIV. CLEOPATRA'S PALACE. ANOTHER ROOM.

Enter Antony and Eros.

ANTONY
Eros, thou yet behold'st me?

EROS Ay, noble lord.

ANTONY
Sometime we see a cloud that 's dragonish,
A vapour sometime like a bear or lion,
A towered citadel, a pendent rock,
A forkéd mountain, or blue promontory 5
With trees upon 't, that nod unto the world
And mock our eyes with air. Thou hast seen these signs:
They are black vesper's pageants.

EROS Ay, my lord.

ANTONY
That which is now a horse, even with a thought
The rack dislimns and makes it indistinct 10

Canby, Case, Kittredge, NCE, Alexander *he is* CNS, Ridley *he's* 2 Telamon] Ajax Telamonius who went mad when Achilles' shield was awarded to Ulysses, and not to him. boar] The Caledonian boar slain by Meleager. 3 embossed.] = driven to frenzy. 3, 4 To . . . dead.] Divided as in Pope. In Ff lines end in *your selfe*, . . . *dead*: Editors follow Pope. 8 'Antony,'] Ff Anthony, 9, 10 And . . . monument!] Steevens, Delius, Craig, Canby end lines in *Hence*, . . . *death*. . . *monument!* 9 prithee,] F¹ (*prythee*) F²⁻⁴ (*prethee*) Cam and others *prithee*, Delius *pr'y-thee*, 10 death. To] From Pope. Ff *death to* Cam and others *death. To* Ridley *death to* SCENE XIV.] Added by Dyce. Delius, Craig, Canby Sc. xii. CLEOPATRA'S . . . ROOM.] Added by Rowe and Capell. The speech-prefixes in this Scene in F¹ are: Ant., Anth.; Eros; Mar.; I. Guard, I; 2; All; 3; Dercetus, Decre.; Dio., Diom. 4 towered] From Rowe. Ff *toward* Editors *tower'd* 7 And . . . signs:] One line in Rowe; two in Ff, ending *Ayre*. . . *signes*, (F⁴ *Air*. . . *signs*.) Editors follow Rowe. 8 black vesper's pageants.] = shifting cloud-shows in the evening twilight. Cf. *Hamlet* III ii 350 f. 10 The rack dislimns] = The

As water is in water.

EROS It does, my lord.

ANTONY

My good knave Eros, now thy captain is
Even such a body. Here I am Antony,
Yet cannot hold this visible shape, my knave. 15
I made these wars for Egypt; and the Queen—
Whose heart I thought I had, for she had mine,
Which, whilst it was mine, had annexed unto 't
A million moe, now lost,—she, Eros, has
Packed cards with Cæsar, and false-played my glory
Unto an enemy's triumph. 20
Nay, weep not, gentle Eros: there is left us
Ourselves to end ourselves.

Enter Mardian.

O, thy vile lady!

She has robbed me of my sword.

MARDIAN No, Antony;
My mistress loved thee, and her fortunes mingled
With thine entirely.

ANTONY Hence, saucy eunuch! Peace! 25
She hath betrayed me, and shall die the death.

MARDIAN

Death of one person can be paid but once,
And that she has discharged. What thou wouldst do
Is done unto thy hand. The last she spake
Was 'Antony! most noble Antony!' 30
Then in the midst a tearing groan did break
The name of Antony: it was divided
Between her heart and lips. She rendered life,
Thy name so buried in her.

ANTONY Dead then?

MARDIAN Dead.

cloud-rack dissipates 18 now lost,—she,] From Capell. Ff (*now lost* :) *shee* (F¹ *she*.) Cam and others follow Capell. Craig, Canby *now lost*; *she*, Chambers, Case, Kittredge, CNS, Alexander *now lost*—*she*, (some *lost*,—) Ridley *now lost*: *she*, 19 Cæsar,] From Rowe Ff Cæsars, Cam, etc. *Cæsar*, or *Cæsar* Chambers *Cæsar's*, (Cæsar's may be correct.) 18, 19 has ... Cæsar,] To pack cards was to shuffle them so as to cheat. The meaning is that she is in collusion with Cæsar. false-played] Capell's hyphen, generally adopted. 20 triumph,] Double significance: the word also meant a trump card. 22, 23 O, ... sword,] Divided as in Rowe. One line in Ff. Editors follow Rowe. 22 vile] F¹⁻³ *vilde* Chambers, Case *vilde* 25, 26 Hence ... death,] Divided as in Hammer. In Ff lines end in *me*, ... *death*. Editors follow Hammer. 27 Death ... once,] Proverbial: see Tilley: M, 219. 30] Quotation marks are editorial.

ANTONY

Unarm, Eros: the long day's task is done, 35
 And we must sleep. (*To Mardian*) That thou depart'st hence safe,
 Does pay thy labour richly. Go.

Exit Mardian.

Off, pluck off.

The sevenfold shield of Ajax cannot keep
 The battery from my heart. O, cleave, my sides!
 Heart, once be stronger than thy continent, 40
 Crack thy frail case! Apace, Eros, apace!
 No more a soldier. Bruiséd pieces, go:
 You have been nobly borne. From me awhile.

Exit Eros.

I will o'ertake thee, Cleopatra, and
 Weep for my pardon. So it must be, for now 45
 All length is torture. Since the torch is out,
 Lie down and stray no farther. Now all labour
 Mars what it does; yea, very force entangles
 Itself with strength. Seal then, and all is done.
 Eros!—I come, my queen.—Eros!—Stay for me. 50
 Where souls do couch on flowers, we'll hand in hand
 And with our sprightly port make the ghosts gaze.
 Dido and her Æneas shall want troops,
 And all the haunt be ours. Come, Eros, Eros!

Enter Eros.

EROS

What would my lord?

ANTONY

Since Cleopatra died 55
 I have lived in such dishonour that the gods
 Detest my baseness. I, that with my sword

35 Unarm, Eros:] F¹. * *Vnarme* Eros, Rowe, Kittredge *Unarm me, Eros*, (Kittredge *Eros*.) Cam, Craig, Canby, Case, NCE, Alexander *Unarm, Eros*; Delius *Unarm, Eros*: Chambers *Unarm, Eros!* CNS, Ridley *Unarm, Eros*, 36 (*To Mardian*)] Added in Globe. Cam and others admit. Delius, Alexander omit. 37 Does . . . off.] One line in Rowe. Two in Ff, ending *Go. . . off*, Editors one line 39 battery]=shattering onslaught from without 40 thy continent,]=the bodily frame that holds thee in, 46 length]=direction the torch is out,] Life, likened to a flame, as often: in this case Cleopatra's torture. . . torch] Pun. 47 farther.] From Ff. Rowe, Craig, Canby *further*. 49 seal then,]=end the business, 50-54 I . . . ours.] Lee: FR 222 points out striking resemblance between these lines and Ronsard's *Chanson III.* . 53 want troops,]=lack throngs of attending spirits, 54 all . . . ours.] spirits will

flock to us only. 62] Quotation marks are editorial. 63 exigent]=stern necessity. 65-69 Th' . . . cheek.] Divided as in Capell. Four lines in Ff, ending *horror, . . . me. . . me, . . . Cheeke*. Editors follow Capell. 65 inevitable prosecution]=inescapable pursuit 71 not?] Rowe *not?* Ff *not*. Editors *not?* 73 pleaded]=folded 76, 77 branded . . . ensued?]=exposed like branding the servile state of him that followed after? 77 ensued?] From Rowe. Ff *ensued*. Editors *ensued?* 81 thou] F¹ *y^a* 87 *Turning from him.*]

EROS

My sword is drawn.

ANTONY

Then let it do at once

The thing why thou hast drawn it.

EROS

My dear master,

My captain, and my emperor, let me say,

90

Before I strike this bloody stroke, farewell.

ANTONY

'Tis said, man; and farewell.

EROS

Farewell, great chief. Shall I strike now?

ANTONY

Now, Eros.

EROS

Why, there then. Thus I do escape the sorrow

Of Antony's death.

Kills himself.

ANTONY

Thrice nobler than myself!

95

Thou teachest me, O valiant Eros, what

I should and thou couldst not. My queen and Eros

Have by their brave instruction got upon me

A nobleness in record. But I will be

A bridegroom in my death, and run into 't

100

As to a lover's bed. Come then; and, Eros,

Thy master dies thy scholar: to do thus

Falling on his sword.

I learned of thee. How! not dead? not dead?—

The guard, ho! O, dispatch me!

Enter Decretus and Guard.

FIRST GUARD

What 's the noise?

Added by Rowe. Cam and others adopt. CNS [turns] 94, 95 Why, . . . death.] Divided as in Hanmer. In Ff passage ends in *then: . . . death*. Editors follow Hanmer. 95 *Kills himself*.] Ff place after *Eros*., l. 93. Cam, Chambers, Case, Kittredge, CNS, Alexander, Ridley place after *death*. Craig, Canby place after *sorrow* Delius after *then*. [falls on his sword] and after *death*. Dies. 96 me.] Rowe *me*, Ff *me*: Editors *me*, 98, 99 Have . . . record.] Have gained the advantage of me in the history of noble deeds. (Furness). 99-101 But . . . bed.] Cf. *Measure for Measure* III i 84, 85. 102 *Falling . . . sword*.] Added by Rowe. Editors adopt or adapt, except Chambers who adds Stabs himself. after *thee*., l. 103. 104 ho!] Ff *how?* Editors *ho!* *Enter Decretus and Guard*.] Ff Enter a Guard. Rowe Enter Decretus and Guard. Cam, Delius, Craig, Chambers, Canby, Case, Kittredge, NCE, Alexander Enter Decretus and Guard. (Kittredge, Alexander a Guard.) CNS Enter Decretus and Guard. Ridley Enter a Guard; Decretus following them. The name *Decretus* appears

ANTONY

I have done my work ill, friends. O, make an end
Of what I have begun. 105

SECOND GUARD The star is fall'n.

FIRST GUARD

And time is at his period.

ALL

Alas, and woe!

ANTONY

Let him that loves me strike me dead.

FIRST GUARD

Nô't ſ.

SECOND GUARD

Nor I.

THIRD GUARD

Nor any one. 110

Exeunt Guard.

DECRETUS

Thy death and fortunes bid thy followers fly.
This sword but shown to Cæsar, with this tidings,
Shall enter me with him.

Enter Diomedes.

DIOMEDES

Where 's Antony?

DECRETUS

There, Diomed, there.

DIOMEDES

Lives he?

Wilt thou not answer, man? 115

Exit Decretus.

in F in various forms and has been variously rendered by editors. The F forms are: in the text, v i 5, *Decretas*. In the SD's, v i 3, *Decretas*. Speech-prefixes, iv xiv 111, *Dercetus*; iv xiv 114, *Decre.*; v i 5, 13, 19, *Dec*. The most authentic, presumably, is that in the text, *Decretas*, but common confusion of *u* and open *a* may lead one to suspect that *Decretus* was intended, and the *us* ending is confirmed by the next most authoritative form, the speech-prefix *Dercetus*, while the *Derc* beginning of *Dercetus* is negated by all the other speech-prefixes. The SD form, in v i *Decretas* is likely merely to be copied from the textual form. On the whole, therefore, Decretus is probably intended. The spelling in North's Plutarch, 946, is *Dercetæus*. 104 FIRST GUARD.] Ff 1. Guard. Editors prefix for First Guard. 105, 106 I . . . begun.] Divided as in Hanmer. In Ff ends are *Friends*: . . . begun. Editors follow Hanmer. 106, 109 SECOND GUARD.] Ff 2 Editors prefix for Second Guard. 107, 108, 133 FIRST GUARD.] Ff 1 Editors prefix for First Guard. 107 period.] = end. 110 THIRD GUARD.] Ff 3 Editors prefix for Third Guard. *Exeunt Guard.*] From Pope. Ff exeunt. Cam and others Exeunt Guard. CNS they fly 111, 114 DECRETUS] See note to SD, l. 104. Cam and others *Der*. Chambers *Dercetas*. CNS *Dercetas*. Ridley *Dec*. 114, 115 Lives . . . man ?] Divided as in Steevens. One line in Ff. Editors follow Steevens. 115 *Exit Decretus.*] Ff omit. See

ANTONY

Art thou there, Diomed? Draw thy sword, and give me
Sufficing strokes for death.

DIOMEDES

Most absolute lord,
My mistress Cleopatra sent me to thee.

ANTONY

When did she send thee?

DIOMEDES

Now, my lord.

ANTONY

Where is she?

DIOMEDES

Locked in her monument. She had a prophesying fear 120
Of what hath come to pass: for when she saw—
Which never shall be found—you did suspect
She had disposed with Cæsar, and that your rage
Would not be purged, she sent you word she was dead;
But, fearing since how it might work, hath sent 125
Me to proclaim the truth; and I am come,
I dread, too late.

ANTONY

Too late, good Diomed. Call my guard, I prithee.

DIOMEDES

What, ho, the Emperor's guard! The guard, what, ho!
Come, your lord calls. 130

Enter four or five of the Guard of Antony.

ANTONY

Bear me, good friends, where Cleopatra bides.
'Tis the last service that I shall command you.

FIRST GUARD

Woe, woe are we, sir, you may not live to wear
All your true followers out.

ALL

Most heavy day!

ANTONY

Nay, good my fellows, do not please sharp fate 135
To grace it with your sorrows. Bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up.

note to l. 104. Steevens, Cam and others Exit Dercetas. CNS Dercetus steals away Ridley Exit Decretas. 116 Art . . . me] One line in Rowe; two in Ff, ending Diomed? . . . mee, Editors one line. 120, 121 She . . . pass:] The idea is repeated a number of times in Shakespeare: See Tilley: M, 475. 123 disposed]—compounded, come to terms 128 prithee.] F² prythee. F²⁻⁴ prethee. Cam and others prithee. Delius pr'ythee. 129, 130 The . . . calls.] Divided as in Pope. One line in Ff. Editors follow Pope 130 four or

I have led you oft: carry me now, good friends,
And have my thanks for all.

140

Exeunt, bearing Antony.

SCENE XV. ALEXANDRIA. A MONUMENT.

Enter Cleopatra, and her maids aloft, with Charmian, and Iras.

CLEOPATRA

O Charmian, I will never go from hence.

CHARMIAN

Be comforted, dear madam.

CLEOPATRA

No, I will not.

All strange and terrible events are welcome,
But comforts we despise. Our size of sorrow,
Proportioned to our cause, must be as great
As that which makes it.

5

Enter, below, Diomed.

How now! Is he dead?

DIOMEDES

His death 's upon him, but not dead.

Look out o' th' other side your monument:

His guard have brought him thither.

Enter, below, Antony, and the Guard.

CLEOPATRA

O sun,

Burn the great sphere thou mov'st in! Darkling stand

10

The varying shore o' th' world. O Antony,

five] F¹ 4. or 5. 140 *Exeunt*.] F¹ Exit SCENE XV.] Added by Dyce. Delius, Craig, Canby Sc. xiii. (This was Rowe's v i.) ALEXANDRIA. A MONUMENT.] Added after Capell. The speech-prefixes in this Scene in F¹ are: Cleo.; Char.; Diom.; Ant.; All; Iras. 6 *below*.] Added by Collier. Cam and others admit *below*, but some re-arrange 9 *Enter*, . . . *Guard*.] Collier added *below*. Cam and others *Enter*, *below*, Antony borne by the Guard. (CNS omit *below*.) Chambers, *Enter*, *below*, Antony and the Guard. 10 great sphere] In the Ptolemaic astronomical system, the celestial sphere in which the sun moved, the destruction of which would produce universal darkness. 11-13 The . . . hither.] Divided as in Malone. In Ff lines end in Antony . . . *Friends* . . . *hither*. Editors follow Malone. 11 shore] Staunton, Hudson, Kellner, 87, prefer *star* Staunton supposes a spelling *starre* and thinks *varying star*=moon. Warburton explained *varying shore* as meaning the earth, "where light and darkness make an incessant variation." The earth with alternation of light and darkness is likened to the shore where the tide

Antony, Antony! Help, Charmian, help, Iras, help!
Help, friends below! Let 's draw him hither.

ANTONY Peace!

Not Cæsar's valour hath o'erthrown Antony,
But Antony's hath triumphed on itself. 15

CLEOPATRA

So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!

ANTONY

I am dying, Egypt, dying: only
I here importune death awhile, until
Of many thousand kisses the poor last 20
I lay upon thy lips.

CLEOPATRA I dare not, dear,

Dear my lord, pardon, I dare not,
Lest I be taken. Not th' imperious show
Of the full-fortuned Cæsar ever shall 25
Be brooch'd with me. If knife, drugs, serpents, have
Edge, sting, or operation, I am safe.
Your wife Octavia, with her modest eyes
And still conclusion, shall acquire no honour
Demuring upon me. But come, come, Antony,—
Help me, my women,—we must draw thee up. 30
Assist, good friends.

ANTONY O, quick, or I am gone.

ebbs and flows. Cam and others *shore* Craig *star* 12, 13 Help . . . hither.] Dover Wilson considers these words "Indubitable interpolation," which would render ll. 18-23 unnecessary, and Ridley thinks that ll. 12, 13 render ll. 30, 31 awkwardly repetitive. He agrees too that Antony's *Peace!* answers Cleopatra's repeated *Antony!* The text is explicable as it stands. Cleopatra appeals for help and her women come forward; but Antony *in extremis* wishes to speak and stays them. The present lineation tends to show that *Help, . . . hither.* is an integral part of the text. 15 Antony's] F¹ Anthonie's F² Anthonie F³ 4 Anthony Editors *Antony's* 16, 17 So . . . so!] Divided as in Rowe. Three lines in Ff, ending *be, . . . conquer* Anthony, . . . *so*. Editors follow Rowe. 23 imperious show]=triumphal procession 25 brooch'd]=ornamented me. If] F¹⁻³ *me, if* F⁴ *me, if* Rowe *me; if* Cam and others *me; if* Kittredge *me! If* CNS, Ridley *me, if* Alexander *me. If* 26 operation, I] F¹⁻⁴ operation, I Cam and others operation, I CNS, Ridley operation. I 28 still conclusion,]=cold and silent discrimination, 29 Demuring]=gazing in assumed demureness 29, 30 Antony,—. . . women,—] Ff Anthony, . . . women, Cam and others Antony,—. . . women,— Chambers Antony! . . . women!— Kittredge Antony! . . . women. 31] Capell adds: Cleopatra, and her Women, throw out certain Tackle, into which the People below put Antony, and he is drawn up. Editors omit at this point. See note to l. 37. CNS distributes the SD. After *friends.*: a rope let down is tied to Antony's shield After *come*; l. 37 CNS follows F (Adams thought the shield was

CLEOPATRA

Here 's sport indeed! How heavy weighs my lord!
 Our strength is all gone into heaviness:
 That makes the weight. Had I great Juno's power,
 The strong-winged Mercury should fetch thee up
 And set thee by Jove's side. Yet come a little—
 Wishers were ever fools—O, come, come, come!

35

They heave Antony aloft to Cleopatra.

And welcome, welcome! Die where thou hast lived!

used. (*Globe Playhouse*, 263, 346.) Evidently some action begins after *Assist, good friends.*, culminating after l. 37. The action presents difficulties for the producer. It has been supposed that the winch used for ascending gods, etc., may have been employed for hoisting Antony. In any case action on two levels is indicated, and the higher level is usually taken to be the upper stage or balcony. Granville-Barker suggests that stage hands below would assist Cleopatra and her women in the 'heaving', and that the balustrade in front of the upper stage was swung back or removed for the occasion (GB2, 162). Dover Wilson (CNS, 230) thinks the Monument was a square painted wooden structure with a barred gate in front and a flat roof, erected by servitors at the end of iv xiv on the outer stage over the central trap through which Cleopatra could enter and climb to the roof by a hidden stair, and immediately under the winch used for lifting Antony. Hodges, 58 f., suggests a square erection in front of the tiring-house wall, and between the two tiring-house doors, which could be entered from the upper stage. He gives pictures showing upper stages (foreign) without balustrade, and thinks there was none to this part of the upper stage in this case; and he also gives a picture illustrating the arrangement which he considers consistent with Elizabethan ideas. For Rhodes, see Rhodes 51-57. In Plutarch chains and ropes are used by Cleopatra and two women to haul up Antony (Plutarch, 946; Brooke: Plutarch, ii 122). In Sh. Survey 6, pp. 91-93, Joan Rees produces evidence which may show that Daniel in the revision of his *Cleopatra* introduced details derived from Shakespeare. In Daniel's play Antony is hoisted by Cleopatra, Charmion and Eras in rolls of taffeta. See especially Adams: GP, 346-349. For solutions, with special reference to Adams's proposals, see J. W. Saunders in Sh. Survey 7, pp. 69-80. 32 Here's . . . lord!] One line in Rowe. Two in Ff, ending *indeede*: . . . Lord? Editors follow Rowe. Here's sport indeed!] An utterance frequently misunderstood: well explained by a writer in *Blackwood*, Oct. 1853, p. 468: "She speaks from that bitterness of heart which frequently finds a vent for itself in irony." (See Furness, 319.) 37 Wishers . . . fools—] Reflects an old proverb: "Wishers and woulders are never good householders." See Tilley: W, 539. 37 *They . . . Cleopatra.*] From Ff. Cam and others follow F. Delius *They draw Antony up.* See note to l. 31. 38 where] From Pope. Ff *when* Cam and others *where* Rowe, Collier, CNS, Ridley *when* Ridley explains the phrase, retaining *when* as "live once more before you die," and a point is given to *Quicken with kissing*, which, he thinks, it otherwise awkwardly lacks. Confusion of *n* and *r* is not uncommon: and *where* (i.e., in these arms) seems to give readier sense.

The crown o' th' earth doth melt. My lord!
 O, withered is the garland of the war,
 The soldier's pole is fall'n. Young boys and girls 65
 Are level now with men. The odds is gone,
 And there is nothing left remarkable
 Beneath the visiting moon.

She faints.

CHARMIAN O, quietness, lady!

IRAS

She 's dead too, our sovereign.

CHARMIAN

Lady!

IRAS

Madam!

CHARMIAN

O madam, madam, madam!

70

IRAS

Royal Egypt, Empress!

CHARMIAN

Peace, peace, Iras!

CLEOPATRA

No more but e'en a woman, and commanded

By such poor passion as the maid that milks

And does the meanest chares. It were for me 75

To throw my sceptre at the injurious gods,

To tell them that this world did equal theirs

Till they had stol'n our jewel. All 's but naught;

Patience is sottish, and impatience does

Become a dog that 's mad. Then is it sin 80

To rush into the secret house of death,

Ere death dare come to us? How do you, women?

What, what! good cheer! Why, how now, Charmian!

My noble girls! Ah, women, women, look,

others follow Capell. Ridley places after *melt.*, l. 63. 63 My lord!] Ff *My Lord?* Walker, Dyce *My lord! my lord!* Cam and others *My lord!* Chambers—*My lord! my lord!*—Ridley *My lord?* 65 The . . . girls] There is merged imagery in this passage. Boswell suggested that the soldier's pole was the standard; but garland and pole suggest the maypole, as Deighton remarked, and lead to reference to boys and girls, as Furness commented. See Furness, 322. 67 remarkable]=noteworthy, profoundly striking. 68 *She faints.*] Added by Rowe. Cam, Chambers, Case, NCE, Ridley Faints. Craig, Canby, Kittredge, Alexander Swoons. Delius omits. CNS Cleopatra faints 73 No more but e'en] Some editors put a comma after *more* *No more but* is a common phrase: see *Hoffman*, 1145; *More*, 1115; *Hamlet* i iii 10, etc. e'en] Ff in Johnson conj., Capell *e'en* Editors *e'en* 82 us? F^a vs. 83 what! good cheer!] Theobald *what, good cheer!* Ff *what good cheers?* Cam and others

Our lamp is spent, it 's out! Good sirs, take heart: 85
 We 'll bury him; and then, what 's brave, what 's noble,
 Let 's do 't after the high Roman fashion,
 And make death proud to take us. Come, away!
 This case of that huge spirit now is cold.
 Ah, women, women! Come, we have no friend 90
 But resolution and the briefest end.

Exeunt: those above bearing off Antony's body.

ACT V

SCENE I. ALEXANDRIA. CÆSAR'S CAMP.

Enter Cæsar, Agrippa, Dolabella, Mæcnas, Gallus, Proculeius, and others, his council of war.

CÆSAR

Go to him, Dolabella, bid him yield.
 Being so frustrate, tell him he mocks
 The pauses that he makes.

DOLABELLA

Cæsar, I shall.

Exit.

Enter Decretus, with the sword of Antony.

CÆSAR

Wherefore is that? and what art thou that dar'st
 Appear thus to us?

DECRETUS

I am called Decretus.

what! good cheer! Ridley follows Theobald. 85 Our . . . out!] The symbol of the expiring flame representing death recurs in Shakespeare: 3 *Henry VI* ii vi 1; 2 *Henry IV* i ii 141; *Macbeth* v v 23; *Othello* v ii 7; and here. See also Tilley: C, 41. 87 do 't] F¹, ² *do* 't F², ⁴ *do* 't Pope, Cam and others *do it* 91 *those above*] Added by Capell. Cam and others follow Capell. Chambers follows F. CNS they go, bearing off Antony's body ACT V SCENE I.] Added by Pope. ALEXANDRIA. . . . CAMP.] Added by Rowe and Capell. *Enter . . . war.*] From Globe. Ff Enter Cæsar, Agrippa, Dollabella, Menas, with his Counsell of Warre. Editors adopt or adapt Globe's SD, spelling Dolabella, . . . Mæcnas, The speech-prefixes in this Scene in F¹ are: Cæsar, Cæs.; Dol., Dola.; Dec.; Mec.; Ægyp., Ægypt.; Pro.; All. 2, 3 Being . . . makes.] Divided as in Hanmer. In Ff lines end in *him*, . . . *makes*. Editors follow Hanmer. For *frustrate* Capell, Steevens read *frustrated* The meaning has been much discussed: see Furness, 325-327. A paraphrase is: Now rendered so ineffectual, tell him that his hesitations before submission are self-deceiving subterfuges. 3 *Exit.*] Ff omit. Theobald Exit Dolabella. Cam, etc. Exit. CNS he goes *Decretus*] Ff Decretas See note to iv xiv 104. 5, 13, 19 DECRETUS] Ff Dec. See note to iv xiv 104. 5 thus] Delius explains, with a naked, bloody sword.

11, 12 I'll . . . life.] Divided as in F⁴ and Rowe. One line in F¹⁻³. Editors follow Rowe. 11 thou] F¹ y^u 15 A . . . world.] From Ff. Cam, Delius, Case, CNS *A . . . crack: the world* Craig, Canby *A . . . crack; the . . . world* Chambers, Kittredge, NCE, Alexander, Ridley *A . . . crack. The . . . world* Johnson thought a line lost here, and others have thought the text defective. *shook* in l. 16 means 'quake'. The reference is to earthquake, on the principle that the death of so great a man would be accompanied by natural cataclysm. 21 self] = very selfsame *self-hand* hyphened in Ff. Editors *self hand* (some hand). 26 Look . . . friends?] F¹⁻³. *Look you sad Friends*, Ff. *Look you, sad friends*, Cam and others *Look you sad, friends?* Chambers *Look you, sad friends!* 27 tidings] F¹ *Tydings* F² *a Tydings* F³⁻⁴ *a Tidings* Cam and others *tidings* Chambers, Ridley *a tidings* 28 AGRIPPA] From Theobald. Ff Dol. Editors prefix for Agrippa. 30, 31 His . . . him.] Divided as in Pope. One line in Ff. Editors

AGRIPPA

A rarer spirit never

Did steer humanity: but you, gods, will give us
Some faults to make us men. Cæsar is touched.

MÆCENAS

When such a spacious mirror 's set before him,
He needs must see himself.

CÆSAR

O Antony!

35

I have followed thee to this. But we do lance
Diseases in our bodies. I must perforce
Have shown to thee such a declining day
Or look on thine: we could not stall together
In the whole world. But yet let me lament,
With tears as sovereign as the blood of hearts,
That thou my brother, my competitor
In top of all design, my mate in empire,
Friend and companion in the front of war,
The arm of mine own body and the heart
Where mine his thoughts did kindle, that our stars
Unreconcilable should divide
Our equalness to this. Hear me, good friends,—

40

45

Enter an Egyptian.

But I will tell you at some meeter season.
The business of this man looks out of him:
We 'll hear him what he says. Whence are you?

50

EGYPTIAN

A poor Egyptian yet. The Queen my mistress,

[follow Pope. 31 Waged] F¹ wag'd F² way F³. 'may Editors Wag'd or Waged Rowe, Pope and others weigh'd (Waged equal=were equally potent). AGRIPPA] From Theobald. Ff Dola. or Dol. Editors prefix for Agrippa. 36 this. But] Ff this, but Capell this; but Cam, Chambers, CNS this. But Craig, Canby, Case, NCE this; but Delius this:—but Kittredge, Alexander this! But Ridley this, but lance] From Theobald. Ff launch lanch or launch was the old form of lance It seems preferable to adopt the modern spelling in order to avoid misunderstanding. Cam and others lance Kittredge lanch Case, Ridley launch 39 stall]=live side by side 41 blood] See note to iv ii 6 f. 43 top of all design,]=the loftiest enterprise 47, 48 Unreconcilable . . . this.] Divided as in Pope. One line in Ff. Editors follow Pope. 48 friends,—] Ff Friends, Capell's dash, widely adopted. Chambers friends! Enter an Egyptian.] In Ff after sayes., l. 51. (Ff Egyptian.) Cam and others place after friends,— NCE after season. Ridley after sayes. Chambers Enter a Messenger. After friends! with speech-prefix Messenger. 51 We 'll . . . you?] One line in Rowe. Two in Ff, ending sayes. . . . you? Editors follow Rowe. 52 Egyptian yet. The] From Theobald. Ff Egyptian yet, the (F². ' Egyptian) Cam and others Egyptian yet. The CNS; Alexander Egyptian yet, the Ridley

Confined in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To th' way she 's forced to. 55

CÆSAR Bid her have good heart.
She soon shall know of us by some of ours
How honourable and how kindly we
Determine for her, for Cæsar cannot live
To be ungentle.

EGYPTIAN So the gods preserve thee! *Exit.* 60

CÆSAR
Come hither, Proculeius. Go and say
We purpose her no shame. Give her what comforts
The quality of her passion shall require,
Lest in her greatness by some mortal stroke
She do defeat us; for her life in Rome 65
Would be eternal in our triumph. Go,
And with your speediest bring us what she says
And how you find of her.

PROCULEIUS Cæsar, I shall. *Exit.*

CÆSAR
Gallus, go you along. (*Exit Gallus.*) Where 's Dolabella,
To second Proculeius?

ALL Dolabella! 70

CÆSAR
Let him alone, for I remember now
How he 's employed. He shall in time be ready.
Go with me to my tent, where you shall see
How hardly I was drawn into this war;
How calm and gentle I proceeded still 75
In all my writings. Go with me, and see
What I can show in this. *Exeunt.*

SCENE II. ALEXANDRIA. THE MONUMENT.

Enter Cleopatra, Charmian, Iras, and Mardian.

CLEOPATRA

My desolation does begin to make

Egyptian yet; the Sisson *Egyptian, yet the* 53 *all she has,]* Ff *all, she has*
Editors all she has, 54 *intents desires]* Ff *intents, desires,* Editors *intents desires*
59, 60 *Determine . . . ungentle.]* Divided as in Pope. One line in Ff. Editors
follow Pope. 59 *live]* Rowe *live* Ff *leau* Tyrwhitt, Dyce, Chambers,
Alexander *learn* Cam and others *live* Ridley thinks that *leave* has a more
Shakespearian 'feel'; but decides on *live* 65 *life]* = living presence 68 *Exit.]*
Ff *Exit* Proculeius. 69, 70 *Gallus . . . Proculeius?]* Divided as in Pope.
Prose in Ff. Editors follow Pope. 69 (*Exit Gallus.])* Added by Theobald,
generally adopted. SCENE II.] Added by Pope. ALEXANDRIA. THE MONUMENT.]

A better life. 'Tis paltry to be Cæsar:
 Not being Fortune, he 's but Fortune's knave,
 A minister of her will. And it is great
 To do that thing that ends all other deeds, 5
 Which shackles accidents and bolts up change;
 Which sleeps, and never palates more the dung,
 The beggar's nurse and Cæsar's.

Enter, to the gates of the monument, Proculeius, Gallus, and Soldiers.

PROCULEIUS

Cæsar sends greetings to the Queen of Egypt,
 And bids thee study on what fair demands 10
 Thou mean'st to have him grant thee.

CLEOPATRA

What 's thy name?

PROCULEIUS

My name is Proculeius.

CLEOPATRA

Antony

Did tell me of you, bade me trust you, but
 I do not greatly care to be deceived,
 That have no use for trusting. If your master 15
 Would have a queen his beggar, you must tell him

Added by Rowe and Capell. *Enter . . . Mardian.*] From Ff. Cam, Delius, Craig, Chambers, Case, Ridley *Enter* Cleopatra, Charmian, and Iras. Canby *Enter* [aloft] Cleopatra, Charmian, Iras, and Mardian. Kittredge and others follow F. CNS Cleopatra . . . and Mardian are seen within through the bars of the gate (See note to iv xv 31.) The speech-prefixes in this Scene in F¹ are: Cleo.; Pro.; Iras; Char.; Dol.; All; Cæs., Cæsar; Seleu., Sel.; Gards., Guards.; Clow.; I Guard, 1; 2, 2 Guard. 5 To . . . thing]=To commit suicide 7, 8 Which . . . Cæsar's.] Which gives sleep to him who nevermore tastes (the products of) the dungy earth, the nourisher of both the beggar and Cæsar. There are other explanations. Middleton Murry, who reads *dug* for *dung*, writes, "Death is 'the beggar's nurse and Cæsar's'; at whose breast the tired child 'sleeps and never palates more the dug'." (Murry, 374.) 7 palates] From Theobald. F¹ *palates* F²⁻⁴ *pallats* (A verb=tastes). *dung*,] From Ff. Warburton conj., Theobald *dugg*, Cam and others *dug*, Delius, Chambers, Case, Kittredge, NCE, CNS, Ridley *dung*, *nurse* in l. 8 suggests *dug*, but cf. 1 i 35, 36 our *dungy earth alike Feeds beast as man*. 9 *Enter . . . Soldiers.*] From Malone. Ff *Enter* Proculeius. Cam, Case, Kittredge, NCE, Alexander follow Malone. Delius, Craig, Chambers, Canby *Enter* Proculeius, Gallus and Soldiers (Chambers, Craig, Canby *Enter* below) CNS *Enter* Proculeius. As he speaks, with Cleopatra through the bars, Gallus and soldiers enter, unseen by those within, mount to the top with ladders, and go down into the monument. (See note to 11, etc., below). Ridley follows F. 11, 12, 28] Malone here added SD *within*. This was based on Plutarch, who states that Cleopatra would not meet Proculeius, "although they spake together, . . . but yet there were some cranewes, through the which her voice might be heard." (Plutarch, 946; Brooke: Plutarch, ii 125.) 13 bade] Ff *bad* 14 I . . . deceived,] I am past caring whether I am deceived or not, 16 queen] F¹

That majesty, to keep decorum, must
 No less beg than a kingdom. If he please
 To give me conquered Egypt for my son,
 He gives me so much of mine own as I
 Will kneel to him with thanks. 20

PROCULEIUS Be of good cheer.
 Y' are fall'n into a princely hand: fear nothing.
 Make your full reference freely to my lord,
 Who is so full of grace that it flows over
 On all that need. Let me report to him 25
 Your sweet dependency, and you shall find
 A conqueror that will pray in aid for kindness,
 Where he for grace is kneeled to.

CLEOPATRA Pray you, tell him
 I am his fortune's vassal and I send him
 The greatness he has got. I hourly learn 30
 A doctrine of obedience, and would gladly
 Look him i' th' face.

PROCULEIUS This I 'll report, dear lady.
 Have comfort, for I know your plight is pitied
 Of him that caused it.

GALLUS
 You see how easily she may be surprised. 35

Here Proculeius, and two of the Guard, ascend the monument by a ladder placed against a window, and having descended, come behind Cleopatra. Some of the Guard unbar and open the gates.

Guard her till Cæsar come.

Exit.

IRAS

Royal Queen!

Queee 22 Y'are] From Ff. Rowe, Cam, Craig, Canby, Case, NCE, CNS
You're Delius, Chambers *You are* Kittredge, Alexander, Ridley Y'are
 26 dependency.] F¹ *dependacie*, 27 pray in aid] A legal term. A petition
 made in court calling for aid from another interested in the case (Hanmer).
 29, 30 I . . . got.] I transfer to him the sovereign rights which he has acquired by
 conquest. 35 GALLUS] F¹ Pro. F²⁻⁴ Char. Theobald Cam and others Gallus.
 Chambers adds SD [Aside to Gallus.] and continues Proculeius's speech
 up to and including *come!* l. 36. *Here . . . gates.*] From Malone, based upon
 Plutarch's account (Plutarch, 946; Brooke: Plutarch, ii 125). Cam and
 others adopt or adapt Malone's SD. Craig, Canby add to it: discovering the
 lower room of the monument. Chambers Gallus and the Soldiers mount
 the monument and take Cleopatra. CNS The doors are suddenly flung open,
 showing a richly furnished room, with Gallus and soldiers standing behind
 Cleopatra and her women (after it, l. 34.) 36 Guard] Malone, Delius, Craig,
 Canby, Case, Ridley add SD: To Proculeius and the Guard. *Exit.*] Malone Exit

CHARMIAN

O Cleopatra! thou art taken, Queen!

CLEOPATRA

Quick, quick, good hands.

Drawing a dagger.

PROCULEIUS

Hold, worthy lady, hold!

Seizes and disarms her.

Do not yourself such wrong, who are in this 40
Relieved, but not betrayed.

CLEOPATRA

What, of death too,
That rids our dogs of languish?

PROCULEIUS

Cleopatra,
Do not abuse my master's bounty by
Th' undoing of yourself. Let the world see
His nobleness well acted, which your death 45
Will never let come forth.

CLEOPATRA

Where art thou, death?
Come hither, come! Come, come, and take a queen
Worth many babes and beggars!

PROCULEIUS

O, temperance, lady!

CLEOPATRA

Sir, I will eat no meat, I 'll not drink, sir;
If idle talk will once be necessary, 50
I 'll not sleep neither. This mortal house I 'll ruin,
Do Cæsar what he can. Know, sir, that I
Will not wait pinioned at your master's court,
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up 55
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me! Rather on Nilus' mud
Lay me stark-nak'd, and let the waterflies

Gallus. Ff omit. 39 *Drawing a dagger.*] From Theobald. Ff omit. Editors adopt. *Seizes and disarms her.*] From Malone. Ff omit. Cam and others adopt. Chambers omits. Kittredge, Alexander Disarms her. 41-43 What, . . . by] Divided as in Capell. Two lines in Ff, ending *languish . . . by* Editors follow Capell. 42 languish?] = lingering disease? 47 come! Come, come,] F¹. ³ come; Come, come, F². ⁴ come: Come, Cam and others come! come, come, Kittredge, NCE, Alexander come! Come, come, Ridley come; come, come, 50 If . . . necessary,] F¹-⁴ have no comma. Singer put this line in brackets and CNS, Ridley between dashes. Cam and others add the comma. 56 varletry] F¹ Varlotarie F²-⁴ Varlotry 57 Egypt] F¹. ³ Egypt. F². ⁴ Ægypt. F³ Egypt, 59 stark-nak'd,] From F¹. ³. F². ⁴ stark nak'd, Cam stark naked, Chambers, stark-naked, Case, Alexander, Ridley stark-nak'd, Kittredge stark-

Blow me into abhorring! Rather make
My country's high pyramides my gibbet,
And hang me up in chains! 60

PROCULEIUS You do extend
These thoughts of horror further than you shall
Find cause in Cæsar.

Enter Dolabella.

DOLABELLA Proculeius,
What thou hast done thy master Cæsar knows, 65
And he hath sent for thee. For the Queen,
I'll take her to my guard.

PROCULEIUS So, Dolabella,
It shall content me best. Be gentle to her.
(*To Cleopatra*) To Cæsar I will speak what you shall please,
If you'll employ me to him.

CLEOPATRA Say, I would die. 70

Exeunt Proculeius and Soldiers.

DOLABELLA
Most noble Empress, you have heard of me.

CLEOPATRA
I cannot tell.

DOLABELLA Assuredly you know me.

CLEOPATRA
No matter, sir, what I have heard or known.
You laugh when boys or women tell their dreams:
Is 't not your trick?

DOLABELLA I understand not, madam. 75

CLEOPATRA
I dreamed there was an Emperor Antony.
O, such another sleep, that I might see
But such another man!

DOLABELLA If it might please ye,—

CLEOPATRA
His face was as the heavens, and therein stuck
A sun and moon, which kept their course and lighted 80

nak'd Delius, Craig, Canby, NCE, CNS *stark nak'd*, 61 pyramides] Four syllables. = obelisks: see Hotson: SSD, 22 f. 66 For the Queen,] F¹ *for the Queene*, F²⁻⁴ *as for the Queen*, Cam, Delius, Chambers, Case, CNS, Ridley *for the queen*, Craig, Canby *as for the queen*, Kittredge, NCE, Alexander *For the Queen*, 70 *Exeunt . . . Soldiers.*] From Capell. Ff Exit Proculeius. after *him*. Cam and others (after *die*.) follow Capell. CNS Proculeius goes (after *die*) Canby, Ridley Exit Proculeius. (after *die*.) 71 *me.*] Ff *me*. Capell, Cam and others *me?* Rowe *me*. 76, 94 dreamed] F¹. ² *dreampt* F³. ⁴ *dreamt* Cam, etc. *dream'd* Delius *dreamt*, . . . *dreamt* Canby, Case, Kittredge, Alexander, Ridley *dreamt* CNS *dreamed* 78 *ye,—*] Ff *ye*. Rowe's dash, generally

The little O, the earth.

DOLABELLA Most sovereign creature, -

CLEOPATRA

His legs bestrid the ocean. His reared arm
 Crested the world. His voice was propertied
 As all the tuned spheres, and that to friends;
 But when he meant to quail and shake the orb, 85
 He was as rattling thunder. For his bounty,
 There was no winter in 't; an autumn 'twas
 That grew the more by reaping. His delights
 Were dolphin-like: they showed his back above
 The element they lived in. In his livery 90
 Walked crowns and crownets. Realms and islands were
 As plates dropped from his pocket.

DOLABELLA Cleopatra,—

CLEOPATRA

Think you there was, or might be, such a man
 As this I dreamed of?

DOLABELLA Gentle madam, no.

CLEOPATRA

You lie, up to the hearing of the gods. 95
 But if there be, nor ever were, one such,
 It's past the size of dreaming. Nature wants stuff
 To vie strange forms with fancy; yet t' imagine
 An Antony, were nature's piece 'gainst fancy,
 Condemning shadows quite.

DOLABELLA Hear me, good madam. 100

adopted. 81 O, the] F¹.^a *o'th'* F³.⁴ *oth'* Theobald, etc. *O o'th'* Steevens, Cam and others *O, the creature,—*] Ff *Creature*. Rowe's dash, generally adopted. 82 His . . . ocean.] Cf. *Julius Cæsar*, i ii 135 f. 82, 83 His . . . world.] The crest, such as a raised arm, was originally a device worn upon the helm and later surmounted a shield of arms. 85 quail]=overawe, here a transitive verb. 87 an autumn 'twas] From Theobald. Ff *An Anthony it was*, Editors *an autumn 'twas* (Chambers *it was*) Evidently, says Delius, Shakespeare had in mind the antithesis between winter and autumn (time of death and time of plenty). 88-90 His . . . in.] Whiter thought Shakespeare had in mind the dolphins of the pageants (Furness, 345). The reference is perhaps to the heraldic dolphin (see illustration in Boutell's *Heraldry*, 1908, p. 78). Fripp thinks it inspired by Ovid's *Metam.* ii 265, 266 (Fripp: SS, 126). The meaning is that, Antony had been the fortunate warrior, leaping at will above the sea of pleasure. Tillyard: EWP, 32, notes that the reference is to the dolphin as king of the fish. 91 crownets.] Ff *Crownets*: 92 plates]=coins Cleopatra,—] Ff Cleopatra. Rowe's dash, adopted by Cam and others. Case, NCE, Ridley *Cleopatra!* 96 nor] F¹.^a *nor* F³.⁴ *or* Cam and others *or* Chambers, Alexander *nor* Thistleton urges that *nor* implies ellipsis of *neither* or *not* and should stand. Furness, 346. 97-100 Nature . . . quite.] Nature lacks the wherewithal to compete with fancy in creating

Your loss is as yourself, great; and you bear it
As answering to the weight. Would I might never
O'ertake pursued success, but I do feel,
By the rebound of yours, a grief that smites
My very heart at root.

CLEOPATRA I thank you, sir. 105

Know you what Cæsar means to do with me?

DOLABELLA

I am loath to tell you what I would you knew.

CLEOPATRA

Nay, pray you, sir,—

DOLABELLA Though he be honourable,—

CLEOPATRA

He 'll lead me then in triumph.

DOLABELLA

Madam, he will: I know 't. *Flourish.*

*Enter Proculeius, Cæsar, Gallus, Mæcenus, Seleucus, and others
of his Train.*

ALL Make way there! Cæsar! 110

CÆSAR

Which is the Queen of Egypt?

DOLABELLA

It is the Emperor, madam.

Cleopatra kneels.

CÆSAR

Arise, you shall not kneel.

I pray you, rise! Rise, Egypt.

CLEOPATRA

Sir, the gods

Will have it thus. My master and my lord 115

fabulous forms; yet to conceive in thought Antony as he was would be nature's challenge to imagination, condemning to inferiority all imagination's secondary forms. 104 smites] From Capell. F¹. ³ *suites* F². ⁴ *suits* Editors *smites* 108 sir,—] Steevens' dash, widely adopted. Ff, Kittredge, Alexander *sir*. honourable,—] Ff *Honourable*. Pope's dash, generally adopted. 109 triumph.] Ff *Triumph*. Pope, Cam and others *triumph*? Ridley *triumph*. 110 *Flourish*.] As in F¹. F²⁻⁴ omit. Delius, Craig omit. Cam, Case, Ridley combine with next SD: *Flourish* and shout within. Chambers, Canby, Kittredge, NCE, CNS, Alexander follow F. ALL] Ff All. For Cam, Case, Ridley see above. Delius, Craig, Canby, Alexander, Within. Kittredge Shout within. Chambers, NCE All. CNS Shouting heard. *Enter . . . Train*.] In Ff follows *know't*. *Flourish*. Capell added Seleucus, and Rowe shifted Cæsar's name to first place. Cam and others adopt or adapt Rowe's and Capell's version of F, putting Cæsar first and placing after *Cæsar!* CNS omits *Seleucus*, Canby, Ridley follow F (after *Cæsar!*) See note to l. 139.

I must obey.

CÆSAR Take to you no hard thoughts.
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.

CLEOPATRA Sole sir o' th' world,
I cannot project mine own cause so well 120
To make it clear, but do confess I have
Been laden with like frailties which before
Have often shamed our sex.

CÆSAR Cleopatra, know,
We will extenuate rather than enforce.
If you apply yourself to our intents, 125
Which towards you are most gentle, you shall find
A benefit in this change; but if you seek
To lay on me a cruelty by taking
Antony's course, you shall bereave yourself
Of my good purposes and put your children 130
To that destruction which I'll guard them from
If thereon you rely. I'll take my leave.

CLEOPATRA
And may, through all the world. 'Tis yours, and we,
Your scutcheons and your signs of conquest, shall
Hang in what place you please. Here, my good lord. 135

CÆSAR
You shall advise me in all for Cleopatra.

CLEOPATRA
This is the brief of money, plate and jewels,
I am possessed of. 'Tis exactly valued,
Not petty things admitted. Where 's Seleucus?

SELEUCUS
Here, madam. 140

CLEOPATRA
This is my treasurer. Let him speak, my lord,
Upon his peril, that I have reserved
To myself nothing. Speak the truth, Seleucus.

SELEUCUS
Madam,
I had rather seal my lips than to my peril 145

114-116 Sir, . . . obey.] Divided as in Pope. Two lines in Ff ending *thus*, . . . obey. (F¹⁻³ obey,) Editors follow Pope. 137 CLEOPATRA] Craig, Canby add Giving a Scroll. Ridley handing a paper. brief] F¹ breefe: F²⁻⁴ briefe: or brief: Editors brief 139 Seleucus?] Dover Wilson here has SD: Seleucus comes forward Ridley Enter Seleucus. 144-146 Madam, . . . not.] Divided as in Capell. Two lines in Ff, ending *lippes*, . . . not Editors follow Capell. 145 seal] F^{1, 2} seele F³ seale F⁴ seal Cam, Delius, Craig, Chambers, Canby, Case,

Speak that which is not.

CLEOPATRA What have I kept back?

SELEUCUS

Enough to purchase what you have made known.

CÆSAR

Nay, blush not, Cleopatra: I approve

Your wisdom in the deed.

CLEOPATRA

See, Cæsar! O, behold,

How pomp is followed! Mine will now be yours, 150

And, should we shift estates, yours would be mine.

The ingratitude of this Seleucus does

Even make me wild. O slave, of no more trust

Than love that 's hired! What, goest thou back? Thou shalt

Go back, I warrant thee; but I 'll catch thine eyes, 155

Though they had wings. Slave, soulless villain, dog!

O rarely base!

CÆSAR

Good Queen, let us entreat you.

CLEOPATRA

O Cæsar, what a wounding shame is this,

That thou vouchsafing here to visit me,

Doing the honour of thy lordliness 160

To one so meek, that mine own servant should

Parcel the sum of my disgraces by

Addition of his envy! Say, good Cæsar,

That I some lady trifles have reserved,

Immoment toys, things of such dignity 165

As we greet modern friends withal; and say,

Some nobler token I have kept apart

For Livia and Octavia, to induce

Their mediation; must I be unfolded

With one that I have bred? The gods! It smites me 170

Beneath the fall I have. (*To Seleucus*) Prithee, go hence!

Or I shall show the cinders of my spirits

NCE, CNS, Alexander *seal* Kittredge, Ridley *seel seel*, to sew up a hawk's eyes is usually applied to sight: see III xiii 112; but *seal* is more appropriate for lips. 150, 151 Mine . . . mine.] Based on the current phrase, What's mine is yours and what's yours is mine. See Tilley: M, 980. 154 back?] From Rowe. F¹, ^a *backe*, F², ^a *back*, Editors *back*? Thou] F¹ *y^u* 156 soulless villain,] F¹⁻² *Soule-lesse, Villain*, F⁴ *Soul-less, Villain*, Editors *soulless villain*, 162 Parcel . . . disgraces] Johnson: bundle up her calamities Kittredge: add an item to the sum total [of her calamities by addition of his malice] 165 Immoment toys,] Baubles of no moment (value). 168 Livia] Wife of Octavius Cæsar 169 unfolded]=betrayed (Kittredge). 170 bred?] Ff *bred*: Rowe, Cam and others *bred*? 171 (*To Seleucus*)] Added by Johnson, generally adopted. Prithee,] F¹ *Prythee* F²⁻⁴ *Prethee* Cam and others *Prithee*, Delius *Pr'ythee*, Kittredge, Alexander Ridley *Prithee* 172, 173 Or . . . chance.]

Through th' ashes of my chance. Wert thou a man,
Thou wouldst have mercy on me.

CÆSAR

Forebear, Seleucus.

Exit Seleucus.

CLEOPATRA

Be it known that we, the greatest, are mis-thought 175
For things that others do, and when we fall,
We answer others' merits in our name,
Are therefore to be pitied.

CÆSAR

Cleopatra,

Not what you have reserved, nor what acknowledged,
Put we i' th' roll of conquest. Still be 't yours, 180
Bestow it at your pleasure, and believe
Cæsar's no merchant, to make price with you
Of things that merchants sold. Therefore be cheered;
Make not your thoughts your prisons. No, dear Queen;
For we intend so to dispose you as 185
Yourself shall give us counsel. Feed, and sleep.
Our care and pity is so much upon you
That we remain your friend; and so, adieu.

CLEOPATRA

My master, and my lord!

CÆSAR

Not so. Adieu.

Flourish. Exeunt Cæsar and his train.

CLEOPATRA

He words me, girls, he words me, that I should not 190
Be noble to myself! But, hark thee, Charmian.

Whispers Charmian.

IRAS

Finish, good lady: the bright day is done,

Various emendations of *chance*. have been offered unnecessarily. The meaning is "Or I shall show you the cinders of my spirit glowing through the dead ashes of my misfortune." 174 *Exit Seleucus*.] Added by Capell, generally adopted. 177 We . . . name,] We are called upon to answer for the deserts of others who have acted in our name, 177, 178 answer . . . Are] From Malone. Ff *answer others merits, in our name Are* Editors follow Malone. 182 make price]=to haggle, bargain Ff *make prize* Anon. in Cam conj. *make price* Cam and others *make prize* CNS, Sisson *make price* Ridley suggests that *make prize*, meaning "engage in a contest," and so, "haggle" could give the required sense. Dover Wilson supports *make price* by NED 'price', sb. 6b., *price* and *prize* being interchangeable spellings. 190, 191 He . . . Charmian.] Divided as in Hanmer. Three lines in Ff, ending *me, . . . my selfe. . . Charmian*. Editors follow Hanmer. 191 *be noble to myself!*] End my life in a manner befitting my dignity! 192 *Whispers Charmian*.] Added by Theobald,

And we are for the dark.

CLEOPATRA Hie thee again.

I have spoke already, and it is provided.

Go put it to the haste.

CHARMIAN Madam, I will.

195

Enter Dolabella.

DOLABELLA

Where's the Queen?

CHARMIAN Behold, sir.

Exit.

CLEOPATRA Dolabella.

DOLABELLA

Madam, as thereto sworn by your command,

Which my love makes religion to obey,

I tell you this: Cæsar through Syria

Intends his journey, and within three days

200

You with your children will he send before.

Make your best use of this. I have performed

Your pleasure and my promise.

CLEOPATRA Dolabella,

I shall remain your debtor.

DOLABELLA I your servant.

Adieu, good Queen. I must attend on Cæsar.

205

CLEOPATRA

Farewell, and thanks.

Exit Dolabella.

Now, Iras, what think'st thou?

Thou, an Egyptian puppet, shall be shown

In Rome, as well as I. Mechanic slaves

With greasy aprons, rules and hammers, shall

Uplift us to the view. In their thick breaths,

210

Rank of gross diet, shall we be enclouded

And forced to drink their vapour.

IRAS The gods forbid!

CLEOPATRA

Nay, 'tis most certain, Iras. Saucy lictors

generally adopted. 194 I . . . already,] I have ordered the asp, 196 Where's] From Ff. Pope *Where is* Cam and others *Where is* CNS, Alexander, Ridley *Where's* Dolabella.] From Ff. Theobald, Cam and others *Dolabella!* CNS *Dolabella?* 203 promise.] Dolabella had made none. 203, 204 Dolabella, . . . debtor.] Divided as in Pope. One line in Ff. Editors follow Pope. 206 Farewell, . . . thou?] One line in Rowe. Two in Ff, ending *thanks . . . thou?* Editors one line. 207 shall] F¹ *shall* F²⁻⁴ *shalt* Cam, Delius, Chambers, Canby, Kittredge, CNS *shalt* Craig, Case, NCE, Alexander, Ridley *shall*

Will catch at us like strumpets, and scald rhymers
 Ballad us out o' tune. The quick comedians 215
 Extemporally will stage us and present
 Our Alexandrian revels. Antony
 Shall be brought drunken forth, and I shall see
 Some squeaking Cleopatra boy my greatness
 I' th' posture of a whore.

IRAS O the good gods! 220

CLEOPATRA

Nay, that's certain.

IRAS

I'll never see 't! for I am sure my nails
 Are stronger than mine eyes.

CLEOPATRA

Why, that's the way
 To fool their preparation, and to conquer
 Their most absurd intents.

Enter Charmian.

Now, Charmian! 225
 Show me, my women, like a queen. Go fetch
 My best attires. I am again for Cydnus,
 To meet Mark Antony. Sirrah Iras, go.
 Now, noble Charmian, we'll dispatch indeed,
 And when thou hast done this chare, I'll give thee leave 230
 To play till doomsday. Bring our crown and all.

Exit Iras. A noise within.

Wherefore's this noise?

Enter a Guardsman.

215 Ballad] F¹ *Ballads* F²⁻⁴, Editors *Ballad* o'] Ff *a* Hanmer, Cam and others o' Chambers *a'* 216 Extemporally] After the manner of low comedy, as in the *Commedia dell'arte*. 215-220 The . . . whore.] Cf. *Julius Caesar* III i 112 f. 219 squeaking . . . boy] F¹ *squeaking* . . . Boy F², *speaking-Cleopatra-Boy* F⁴ *speaking* Cleopatra-Boy Editors *squeaking* . . . boy 223-225 Why . . . Charmian!] Divided as in Rowe. Three lines in Ff, ending *preparation*, . . . *intents*. . . Charmian. Editors follow Rowe. 227 Cydnus,] From Theobald. Ff *Cidrus*, Editors *Cydnus*, 228 Sirrah] The only instance in Shakespeare of the term addressed to a woman, but cf. *sirs* in IV xv 85 addressed to Charmian and Iras. Women were sometimes addressed as Sirrah and Dyce gives many examples of Swift so addressing Stella. 229 Now . . . indeed,] Ff (*Now* . . . *indeede*,) 230 thou hast] From Ff. Pope *thou'ast* Theobald *thou'st* Cam and others *thou hast* 231 *Exit Iras.*] Added by Capell. Cam and others follow Capell. Ridley *Exeunt* Charmian and Iras. *A noise within.*] From Ff. Craig *A noise heard*. CNS *Loud voices heard*

235 Let . . . instrument.] One line in Rowe. Two in Ff, ending in. . . *Instrument*
Editors one line. 239 marble-constant:] Capell's hyphen. Cam and others
marble-constant; Craig, Canby *marble-constant*, Chambers *marble constant*;
Kittredge *marble-constant*, Ridley *marble-constant*: 240 Enter . . . Clown.]
From Ff. Rowe added with a basket. Editors adopt or adapt F with Rowe's
addition. 254 fallible,] From F¹. F²⁻⁴ *fallible*, Cam, Delius, Craig, Chambers,
Canby *fallible*, Case, Kittredge, NCE, CNS, Alexander, Ridley *fallible*, 256
Setting . . . basket.] Added by Capell. Cam and others follow Capell. CNS

CLEOPATRA Farewell.

CLOWN You must think this, look you, that the worm will do his kind.

CLEOPATRA Ay, ay: farewell. 260

CLOWN Look you, the worm is not to be trusted but in the keeping of wise people, for indeed there is no goodness in the worm.

CLEOPATRA Take thou no care: it shall be heeded.

CLOWN Very good. Give it nothing, I pray you, for it is not 265 worth the feeding.

CLEOPATRA Will it eat me?

CLOWN You must not think I am so simple but I know the devil himself will not eat a woman. I know that a woman is a dish for the gods, if the devil dress her not. But, truly, these 270 same whoreson devils do the gods great harm in their women, for in every ten that they make, the devils mar five.

CLEOPATRA Well, get thee gone: farewell.

CLOWN Yes, forsooth. I wish you joy o' th' worm. *Exit.*

Enter Iras with a robe, crown, &c.

CLEOPATRA Give me my robe, put on my crown. I have 275

Immortal longings in me. Now no more

The juice of Egypt's grape shall moist this lip.

Yare, yare, good Iras: quick. Methinks I hear

Antony call. I see him rouse himself

To praise my noble act. I hear him mock 280

The luck of Cæsar, which the gods give men

To excuse their after wrath. Husband, I come!

Now to that name my courage prove my title!

I am fire and air; my other elements

I give to baser life. So: have you done? 285

Come then and take the last warmth of my lips.

Farewell, kind Charmian, Iras, long farewell.

setting down the basket beside the couch Chambers omits. 259 his kind.] As in *Genesis*, i 25, according to his kind. 274 *Enter . . . &c.*] Added by Malone. Cam and others follow Malone. Chambers Re-enter Iras. Ridley Re-enter Charmian and Iras with a robe, crown, and other jewels. 284 my other elements] earth and water. Cf. *Henry V* iii vii 20. 285 I . . . baser life.] Deighton explained as "I leave to be eaten by worms." Kittredge, in effect, "I bequeath to the mortals that remain behind." Probably: "I give to a lower order of existence," fire and air being light and aspiring. 287 *Kisses & . . . dies.*] Added by Malone, whom editors follow. Capell supposed that Iras in handling the basket was bitten by an asp; Steevens that she applied an asp to her arm. Dover Wilson thinks like Steevens. Delius objected that the text gives no warrant for this and that Shakespeare's intention was to show

Kisses them. Iras falls and dies.

Have I the aspic in my lips? Dost fall?
 If thou and nature can so gently part,
 The stroke of death is as a lover's pinch, 290
 Which hurts, and is desired. Dost thou lie still?
 If thus thou vanishest, thou tell'st the world
 It is not worth leave-taking.

CHARMIAN

Dissolve, thick cloud, and rain, that I may say
 The gods themselves do weep!

CLEOPATRA

This proves me base. 295

If she first meet the curléd Antony,
 He'll make demand of her, and spend that kiss
 Which is my heaven to have. Come thou mortal wretch,

To the asp; applying it to her breast.

With thy sharp teeth this knot intricate
 Of life at once untie. Poor venomous fool, 300
 Be angry, and dispatch. O, couldst thou speak,
 That I might hear thee call great Cæsar ass
 Unpolicied!

CHARMIAN O eastern star!

CLEOPATRA

Peace, peace!

Dost thou not see my baby at my breast,
 That sucks the nurse asleep?

CHARMIAN

O, break! O, break! 305

CLEOPATRA

As sweet as balm, as soft as air, as gentle—
 O Antony!—Nay, I will take thee too:

Applying another asp to her arm.

What should I stay—

Dies.

that Iras died of grief at leave-taking. This is the view of Cam, Furness, Granville-Barker, Kittredge and Ridley. Cleopatra's surprised words, "Have I the aspic in my lips?", suggesting a poisoned kiss, are evidence against Steevens. 295 This] The fall of Iras. (Dover Wilson.) 298 *To . . . breast.*] Added by Capell. Editors adopt or adapt Capell's SD. 296 curléd] Case suggests that she thinks of Antony as she first saw him, "barbered ten times o'er" (π ii 227). Seemingly she thinks him rejuvenated after death, his grey hairs altered (cf. iv viii 19, 20). 299 intricate]=profoundly complex 302, 303 That . . . Unpolicied!] Divided as in Pope. One line in Ff Editors follow Pope. 305 asleep?] From Rowe. Ff *asleepe*. Editors *asleep*? 306 gentle—] Ff *gentle*. Capell's dash, widely adopted. Chambers *gentle*! Ridley *gentle*. 307 *Applying . . . arm.*] Added by Theobald, generally adopted or adapted. 308 What]=Why, as in other passages. See Abbott, 253.

CHARMIAN

In this vile world? So, fare thee well.
 Now boast thee, Death, in thy possession lies 310
 A lass unparalleled. Downy windows, close;
 And golden Phœbus never be beheld
 Of eyes again so royal! Your crown 's awry.
 I 'll mend it, and then play.

Enter the Guard, rustling in.

FIRST GUARD

Where 's the Queen?

CHARMIAN Speak softly, wake her not. 315

FIRST GUARD

Cæsar hath sent—

CHARMIAN Too slow a messenger.

Applies the asp.

O, come apace, dispatch. I partly feel thee.

FIRST GUARD

Approach, ho! All 's not well. Cæsar 's beguiled.

SECOND GUARD

There 's Dolabella sent from Cæsar: call him.

FIRST GUARD

What work is here! Charmian, is this well done? 320

309 vile] F¹. ³ *wilde* F³. ⁴ *wild* Capell *vile* Cam, Delius, Craig, Canby, Case, NCE, Alexander, Ridley *vile* Chambers *vild* Kittredge, CNS *wild* The various phrases of disillusionment that occur in the plays, *wicked world*, *bad world*, *vile world*, *vile earth*, etc., incline one to believe that *vile world*? is right here. 313 crown's awry.] F¹. ³ *Crownes away*, F³. ⁴ *Crowns away*, Rowe *Crowns awry* Cam and others *crown's awry*; Kittredge *crown's awry*. CNS, Ridley *crown's awry*, 314 play.] Ff *play*— Capell *play*. Cam, Delius, Craig, Chambers, Canby, Case, Ridley *play*. Kittredge and others *play*— Charmian refers to Cleopatra's words in ll. 230, 231. A touching reference, says Ridley. *rustling in.*] Ff *rustling in*, and Dolabella. Cam and others *Enter the Guard, rushing in*. Chambers, Kittredge, CNS, Ridley *Enter the Guard, rustling in.* (*rustling* = with the sound of bustle) 315, 333, 334, 345 FIRST GUARD] Ff I Guard. Editors prefix for First Guard. 315 Where's] F¹. ³. ⁴ *Where's* F³ *Wheres* Cam, Delius, Craig, Chambers, Canby, Case, Kittredge *Where is* NCE, CNS, Alexander, Ridley *Where's* 316 sent—] From Rowe. F¹ sent F³. ⁴ sent. Editors sent— Flatter, 153, 154, thinks that Charmian soliloquizingly remarks *Too slow a messenger.*, that she does not interrupt the Guard, and that F's *sent* should be preserved. *Applies the asp.*] Added after Pope, whom editors follow, or adapt. 318 Approach, . . . beguiled.] One line in Theobald. Two in Ff, ending *hoa*, . . . *beguild*. Editors one line. 319 SECOND GUARD] Ff 2, Editors prefix for Second Guard. 320 What . . . done?] One line in Rowe. Two in Ff, ending Charmian? . . . *done?* Editors one line. here! Charmian, is] F¹. ³ *heere* Charmian? *Is* F³. ⁴ *here, Charmian?* *Is* Capell *here?*

CHARMIAN

It is well done, and fitting for a princess
 Descended of so many royal kings.
 Ah, soldier!

Charmian dies.

Enter Dolabella.

DOLABELLA

How goes it here?

SECOND GUARD All dead.

DOLABELLA

Cæsar, thy thoughts
 Touch their effects in this: thyself art coming
 To see performed the dreaded act which thou
 So sought'st to hinder.

325

Enter Cæsar and all his train, marching.

ALL

A way there, a way for Cæsar.

DOLABELLA

O sir, you are too sure an augurer:
 That you did fear is done.

CÆSAR

Bravest at the last,
 She levelled at our purposes, and being royal
 Took her own way. The manner of their deaths?
 I do not see them bleed.

330

DOLABELLA

Who was last with them?

FIRST GUARD

A simple countryman that brought her figs:
 This was his basket.

CÆSAR

Poisoned then.

FIRST GUARD

O Cæsar,

This Charmian lived but now: she stood and spake.
 I found her trimming up the diadem
 On her dead mistress. Tremblingly she stood,
 And on the sudden dropped.

335

CÆSAR

O noble weakness!

If they had swallowed poison, 'twould appear

—*Charmian*, is Cam, Craig, etc. here! *Charmian*, is Delius, Chambers here?—*Charmian*, is Ridley here, *Charmian*? Is 323 *Enter Dolabella*.] From Ff. Editors follow F. 324 SECOND GUARD] Ff 2. Guard. As for l. 319. 327 *Shouts within*.] Ff All. Cam and others Within. Kittredge Shout Within. Chambers, NCE All. CNS Shouts heard *Enter . . . marching*.] From Ff, after *hinder*. Cam Re-enter Cæsar and his train. Delius, Craig, Kittredge, Alexander omit marching. Canby, Case, NCE, CNS, Ridley follow F. Chambers Re-enter below Cæsar etc., as in F. 330 levelled at]=guessed at 331 deaths?] From F⁴. F¹⁻³ *deaths*, Editors *deaths*? 333 her] F¹ *hir* 336, 337 diadem On . . . mistress.] F¹ *Diadem*; On . . . *Mistris* F² *Diadem*: On . . .

By external swelling; but she looks like sleep, 340
 As she would catch another Antony
 In her strong toil of grace.

DOLABELLA Here on her breast
 There is a vent of blood, and something blown:
 The like is on her arm.

FIRST GUARD
 This is an aspic's trail: and these fig-leaves 345
 Have slime upon them, such as the aspic leaves
 Upon the caves of Nile.

CÆSAR Most probable
 That so she died; for her physician tells me
 She hath pursued conclusions infinite
 Of easy ways to die. Take up her bed, 350
 And bear her women from the monument.
 She shall be buried by her Antony.
 No grave upon the earth shall clip in it
 A pair so famous. High events as these
 Strike those that make them; and their story is 355
 No less in pity than his glory which
 Brought them to be lamented. Our army shall
 In solemn show attend this funeral,
 And then to Rome. Come, Dolabella, see
 High order in this great solemnity. 360

Exeunt omnes.

Mistris, F³. ⁴ *Diadem*, On . . . *Mistris*, (F⁴ *Mistriss*,) Cam and others *diadem*
 On . . . *mistress*; Kittredge, NCE, Alexander *diadem* On . . . *mistress*. 343
 blown] generally glossed as swollen, puffed up; but perhaps developed
 345-347 This . . . Nile.] Divided as in Johnson. Three lines in Ff, ending
traile, . . . *such* . . . *Nyle*. Editors follow Johnson (Kittredge *fig leaves*) 347
 caves] Hunter preferred *canes* from a passage in Bishop Taylor referring to
 the *canes of Egypt* in the *mud & slime of Nilus*, and Ridley thinks *canes*
 almost certainly right. Kittredge remarks that Shakespeare apparently
 imagined the asp as frequenting hollows in the river banks. (Perhaps an
 echo of the idea of *antres vast* in a far-off land as in *Othello* I iii 140.) 349
 pursued conclusions]=carried on experiments 360 *Exeunt Omnes*.] From Ff.
 Cam, Delius, Craig, Chambers, Case, Alexander, Ridley *Exeunt*. Canby,
 Kittredge, NCE *Exeunt omnes*. CNS they go; the soldiers bearing off the
 dead bodies

CORIOLANUS

Coriolanus was first printed in the Folio of 1623 where its pagination begins the page-numbering of the tragedies, *Troilus* having been inserted late without page numbers, except for two early pages, between *Henry VIII* and *Coriolanus*. The play was among those mentioned in the global entry in the *Stationers' Registers*, dated 8 November, 1623, covering the publication of the Folio.¹ Dr Alice Walker notes that the two compositors employed in setting up F, Messrs. A and B, both worked on the play.² Opinions have differed greatly on the resultant quality of the text. Knight described it as wonderfully accurate; Hudson as one of the worst printed, in which Smeaton and Seccombe and Allen concurred.³ Rhodes ascribed the alleged textual corruption to revision.⁴ The fact is that there are two outstanding characteristics of F's version which help to create the appearance of textual debasement: these are many mislineations and the cryptic quality of a good many passages in the dialogue. It must be remembered that the copy for F was in all probability Shakespeare's own MS. Greg thinks that the printers used a carefully prepared author's copy, possibly employed as a prompt-book, and perhaps revised at some time in the Stage Directions.⁵ Pollard's and Alexander's view also was that the copy was the author's MS.⁶ There are many signs of this. It may be that the author, at this late stage in his career, while he maintained the verse rhythm, was not always mindful to indicate the five-stress line-endings;⁷ but it is fair to add that Knight in the 1840's, Gordon in 1912, Ridley in 1934 and Harrison in 1948, among others, have maintained that editors have gone too far in 'correcting' supposed defects in lineation.⁸ The cryptic passages are characteristic of the author's verse at the period of the play, and the swift action and terseness of style in *Coriolanus* accentuate this quality. There is general agreement that the language in places is over-compressed, overloaded with meaning, harsh, elliptical and obscure. Baker described it as occasionally Browningesque.⁹ Comment has, however, sometimes added that the style has direct relation to the subject of the play. As Parrott puts it, the style

¹Arber, iv 107; Chambers: WS i 138; Lewis, ii 573. ²Walker: TP, 11, 132, 157. ³Knight, Tragedies, ii 147; Hudson, ii 490; Smeaton, 454; Seccombe and Allen, 99. ⁴Rhodes: FF, 131. ⁵Greg: EP, 148, 149. ⁶Pollard in Sh. Comp., 279; Alexander: P, 161. Rhodes: FF, 133, supposed that the copy was a prompt-book based on players' parts. ⁷On mislineations generally, see Introduction to *Antony and Cleopatra*, p. 1209 f. ⁸Knight, Tragedies, ii 148; Harrison in *Joseph Q. Adams Memorial Studies*, Washington, 1948, 240 f. Gordon, Clarendon Press edn., pp. xviii, xix; Ridley, Temple edn., p. vii. Harrison in his Penguin edn., 1947, printed the text as he thought it should stand. ⁹Baker, 287.

is subordinate to the severe dramatic treatment.¹ The language, writes Wendell, is nowhere less lyrical.² The play, says Mackail, is sustained by exalted rhetoric. Palmer finds no great poetry in the dialogue, but much felicity of phrase and tireless nobility of utterance. David describes Coriolanus's easy sonority and luxuriance of protest as monotonous. There is much invective, which Thomson thinks perhaps a safety valve for Shakespeare himself.³ An extraordinary feature of the style is the marked difference between that of this play and that of its antecedent, *Antony and Cleopatra*. Chambers remarked that *Coriolanus* lacks the buoyancy, variety and decorative quality of its predecessors.⁴ It is, in fact, a notable example of that adjustment of style to subject which explains the significant variety of styles often to be found in one and the same Shakespearian play. Further, in *Coriolanus* the tensely packed language occurs in the speeches of the hero and the Patricians; the Triumvirs and the Plebs talk generally in a simpler way.

Coriolanus has a commanding beginning and plunges at once into the main causes of the dispute in Rome, presenting the principal protagonists, the Plebs on the one side and Coriolanus on the other. The crowd scenes and the frequent alarms, flourishes, fighting and tumult carry us back to the Histories and to *Sir Thomas More*. The resemblance in some respects to the Chronicle plays is most marked and is important.⁵ The music and sound effects which contribute much to the play's atmosphere and import are indicated with unusual detail in the Stage Directions.⁶ There is a recurrent intermixture of humour in the dialogue, especially that created by Menenius: it is expressed in masterly prose and is a constituent part of the tragic action.⁷ The crowd scenes display the same able technique as is to be seen in *Henry VI*, *Julius Caesar* and *More*.⁸ There is little or no introspection, little internal conflict and much energetic action; and therefore little occasion for soliloquy.⁹ For the same reasons proverbs are quoted in moderation: Tilley records 60, which is half of *Romeo's* 120 and less still of *Hamlet's* 140. There are no songs. Coriolanus's impulse, when banished, to throw in his lot with Aufidius, is, as with Antony's decision to revert to Cleopatra, hidden from us in the interests of surprise. The muffled figure of Coriolanus in III iv is a revival in new form of the old element of disguise. There is an excellent example of distributed exposition in Cominius's historical panegyric of Coriolanus in II ii 80-127. Anachronisms are fairly plentiful: these are references to Cato, Censorinus, Galen, to Hob and Dick, the holy churchyard, the mailed hand, the ladies' hero-worship as at a tournament, the stocks, death on the wheel, crying havoc, heralds at a funeral, and so on. In this play, wherein physical violence and political

¹Parrott, 171. ²Wendell, 333. ³Mackail, 86; Palmer, 307; David, 114; Thomson: Cl, 221. ⁴Chambers: SS, 258. ⁵Cf. Raleigh, 102; Parrott, 170.

⁶On the sounds and also on costume, see de Banke, 143, 215, 219, 251, 252.

⁷Cf. Viehoff in Sh. Jb., iv, 1869, p. 41; Cazamian, 191. ⁸Cf. Pollard in Sh. Comp., 273. ⁹On the soliloquies, see Arnold, 25, 30, 153.

insalubrity are rife, it is no wonder that Caroline Spurgeon found the imagery to consist largely of references to bodily functions, disruption of bodily parts and pernicious disease.¹ There is frequent allusion to blood: the word or its equivalent occurs some thirty times. Armstrong records a number of image-clusters, and Ifor Evans draws attention to Whiter's note on a cluster of a different order in *ii iii* 217-233, where the significant words are *weed, suit, services, fashion*.² As in *Antony*, negative verb-forms are pressed into service: as *unclog, unheart, unshout, unchilded, unpolicied*; and nouns provide effective verbs, such as *scandalled, tetter, servanted, godded, fidiused*. The play is one of the longest: Chambers's tables give it 3,406 lines, exceeded by *2 Henry IV, Troilus, Richard III* and *Hamlet*; and as in *2 Henry IV* and *Troilus*, the proportion of prose (829 lines) is, largely by reason of the comedy element, unusually heavy. As befits the subject-matter there is little rhyme (28 lines); and in common with other late plays, alexandrines are plentiful (43), as also are feminine endings (710), extra midline syllables (120), and light and weak endings (104).³

Viehoff remarked in the *Jahrbuch* of 1869 on the unified tone throughout the play; Schelling noted the effectiveness of the single tone; others have similarly commented; and even J. M. Robertson drew attention to the unity of structure.⁴ Yet Rhodes writes of a supposed first form of the play which could belong to days before 1598; and Mackail⁵ suspects in places "the actual hand of the younger colleague⁶ now associated with Shakespeare in management." Certain resemblances to the Histories may be part cause of Rhodes's theory; but of all the plays in the canon this play seems most clearly to be entirely the work of Shakespeare in the latter days of his dramatic career.

Stauffer draws attention to the frequent use of pantomime in the play by way of kneeling, doffing and tossing caps, and so on.⁷ A noticeable feature of the text is the repetition of ideas and phrases used in earlier plays, especially in Hand D of *Sir Thomas More*.⁸

Internal allusions are not very helpful about the date of the play. In Howes's continuation of Stowe's *Annals*, 1631, p. 680, is an account of the rising of May, 1607, against enclosures in the midland counties,⁹ especially at Hill Norton, Warwickshire, which were made in order to promote tillage and overcome dearth; and it has been thought that this influenced Shakespeare in writing the play,—a conclusion which Knight

¹Spurgeon, 245, 347-349. ²Armstrong, 13, 17, 45, 57, 63, 65, 77; Evans, SL: 10. ³Chambers: WS, ii 398-401. ⁴Sh. Jb., iv, p. 41; Schelling, 254; Robertson: EL, 191. ⁵Rhodes: FF, 131; Mackail, 86. ⁶John Fletcher. ⁷Stauffer, 251. ⁸The *More* correspondances are: *Coriolanus* i i 176, 177: Hand D, ll. 93, 94. i vi 37-39: D 133, 134. iii i 40, 41: D 60, 61. iii i 281, 282: D 41, 42. iii i 247-249: D 43, 44. iv v 130: D 43, 44. v i 5: D 120, 121. ⁹On the probable relation between the risings and the play, see E. C. Pettet in Sh. Survey 3, pp. 34-42.

described as an ingenious absurdity, pointing out, as Chambers does, that Plutarch gives the Roman dearth.¹ Nevertheless, the parallel circumstances could not have escaped the author's notice, the risings certainly rendered the play topical, and some have accepted them as evidence of date of composition. The hard frost of 1607-8, when fires were lit upon the frozen Thames,² may be reflected in the play's "coal of fire upon the ice" of I i 171. Jonson in *Epicæne*, 1609, repeats in v iv 224, 225, a phrase from our II ii 97, in the words "you haue lurch'd your friends of the better halfe of the garland."³ The preface of Armin's *The Italian Taylor*, 1609, repeats a phrase found in our I i 209, 210, in the form "Euery Pen and inckhorne Boy, will throw vp his Cap at the hornes of the Moone in censure": but this may well be a common phrase.⁴ Harrison draws attention to Sir Hugh Middleton's plan to bring clean water to London, begun in February, 1609, and probably alluded to in III i 96, 97.⁵ Such evidence as these references offer and the style of the play point to 1609 as the probable date of it; and most editors have so decided. Halliday settled on 1607 or 1607-08; Chambers on 1607-08; Fripp was for 1608; Wendell, Masfield and Spencer for about that date; Boas, MacCallum, and Parrott for 1608-09; Kreissig for 1609-10; Malone for 1610; and even as late as 1612 has been suggested.⁶ It is uncertain if *Coriolanus* preceded or followed *Timon*. The duration of dramatic time is eleven days with intervals.⁷ 'Historic' time occupied some six years.

The deeds of Caius (or Gnæus) Marcius Coriolanus, described by scholars as the eponymous hero or god of the Volscian town of Corioli in Latium, are recorded by Plutarch in a biography similar to those of the fabled heroes and actual rulers of the classical world;⁸ and this, in North's translation from the French, is Shakespeare's source.⁹ In it Coriolanus is shown to be choleric, impatient, uncivil, full of passion and self-will, grim, lacking affability, commanding, inspired by spite and malice against the people; patriotic as long as his will prevails; a mighty warrior; a devoted son, husband and father; a perfervid political partisan. Plutarch's descriptive terms and prose speeches Shakespeare

turned into impassioned rhetoric and invective. To emphasise his personal bravery, the dramatist eliminated the few who burst through the gates with Coriolanus at the taking of Corioli; to underline his opposition to Tribunes and people and established custom, he made him violently reluctant to appear before the people when a candidate for the Consulship; to enhance his solitary grandeur and mystery, he sent him off alone when banished, without the few who, Plutarch stated, accompanied him. Shakespeare suppressed mention of Coriolanus's immediate determination on revenge when banished, and his decision in his own country houses to raise the Volscians against Rome; but he made his banishment a turning-point in the play. Plutarch has nothing of the hero's forgetting the name of his benefactor in Corioli; nothing of Coriolanus's debate and horseplay with the servants of Aufidius. Shakespeare transforms the belief that Coriolanus sent a spy to Rome with rumours of burning the city into his own evident intention of so doing. Coriolanus's two children in Plutarch are reduced to one effective character in the play. Dearth is early introduced in the drama as the cause of popular unrest; in Plutarch usury causing economic distress and enslavement is first emphasised and dearth comes later. Plutarch's excursions into learning, will-making, sale of offices, slavery and other matters are omitted. From a mere early mention Shakespeare developed Menenius, that useful humorous patrician who helps greatly to knit up and enliven the play. Aufidius, introduced early by Shakespeare as a principal in the action, appears in Plutarch only after the taking of Corioli. Shakespeare omits mention of the Plebs' early willingness to fight and the harsh transfer of population to Velitrae. In Plutarch four sets of ambassadors are sent to plead with the exiled Coriolanus; the first his friends, the second nameless, the third priests and soothsayers, and the fourth Volumnia, Virgilia, Valeria and two children. Shakespeare profitably uses established characters, Cominius and Menenius, as ambassadors; he omits the third mission; and in the last case differs from Plutarch in whose narrative it is Valeria who persuades the others to go. The importance of Volumnia in the drama necessitated her being the leader. Volumnia and Virgilia are changed in Shakespeare: in the source they only weep and shriek when Coriolanus is banished. Volumnia becomes not merely a patrician noblewoman, but very much of a Spartan mother. In Plutarch it is not Volumnia's idea that her son should stand for Consul; and it is not she who persuades him against his will to appear before the people. For dramatic reasons Shakespeare departed from Plutarch, especially by way of compression and elimination; but he did not hesitate, where he found it useful, to adopt Plutarch's own words. His changes have mainly the effect of strengthening and giving prominence to the character of Coriolanus; of enlarging the character and scope of Volumnia so as to increase motivation; of making Aufidius an adequate protagonist; of developing Menenius with his common sense and

comedy as an effective connecting link in the action; of making the struggle of Patrician versus Plebeian dramatically causative and important; above all, of rendering the tragedy of Coriolanus himself convincingly inevitable and infusing the whole drama with pathos and irony.

The story of Coriolanus is also given in Painter's *Palace of Pleasure* and Shakespeare may have read it there too. Plutarch's fable of the body and its members, which appears also in Livy, is to be found in Camden's *Remaines*,¹ and perhaps, again, Shakespeare there saw it.² Mézières and Robertson see traces of Montaigne in the play.³ Brandl found a curious parallel between events in the play and incidents in the life of Raleigh; but the coincidence is surely accidental.⁴ Similarly, the Countess Longworth Chambrun describes *Coriolanus* as pervaded by thoughts of the Earl of Essex.⁵

Coriolanus is clearly a tragedy of the Fall of Princes type familiar in *A Mirror for Magistrates* and much narrative and drama. Naturally, therefore, the central and dominant figure is Coriolanus himself, with the rest of the characters secondary in various degrees, but by no means so undeveloped as some critics affirm, particularly Volumnia, Menenius, Aufidius and the Tribunes, who are essential to the action. The collective Plebeians, moreover, are equivalent to a character of importance. The main themes in the play are the exploits and fall of Coriolanus; and, subsidiary to that theme, the relations of Coriolanus and Volumnia; the discord between Patricians and Plebs; and the strife between Roman and Volscian. These themes involve conflict, with disruption and breach of loyalties for the individual, the family, the political party, the immediate state and the country. Coriolanus is dramatically the main force in promoting conflict in all these matters. His loyalty to state and party is transformed into treachery both to party and state; and state and party are eventually saved by his renewed loyalty to the family which he had abandoned and betrayed. The principal instrument in all this, other than himself, is, ironically, neither the Plebs nor the Volscians, but his own mother. Shakespeare developed the character of Volumnia and gave her a decisive part in the upbringing and formation of her son, in his career as warrior and his patrician pride, in his candidature for Consul, in his appearance before Tribunes and Plebeians, and even in his baiting them; and in his final relinquishment of vengeance and his infidelity to the Volscian cause. To this extent is Swinburne justified when he calls the play a private and domestic tragedy, a conflict played out for life and death between a mother and a son.⁶ Thomson speculates on what induced Shakespeare to choose the subject of *Coriolanus* as dramatic material.⁷

¹*Remaines*, 1614 edn., 265; 1657 edn., 252. ²Cf. MacCallum, 456. ³Mézières, 341; Robertson: M, 33; Robertson: EL 190. ⁴Brandl, 167, 168. ⁵Longworth Chambrun: S, 195. ⁶Swinburne: SS, 187, 188. ⁷Thomson: CI, 222.

The relations between Volumnia and Coriolanus must have offered ^{one} of the principal attractions. Shakespeare in his tragedies had already portrayed a whole series of women, widely different in age and race and station, in their relations with outstanding men: Juliet, enraptured with love, destroyed amidst hostile factions; innocent Ophelia betrayed by circumstance; fickle Cressida; Desdemona crushed by villainy; devoted Cordelia lost in a tempestuous world; Lady Macbeth, the inspiring genius of evil; temperamental Cleopatra who destroyed a world and a man with caresses; and now, most unexpected of all, a gifted and misguided destroyer, a proud patrician mother who worshipped her son.

Inevitably political questions gain prominence; and criticism has been much exercised thereby. On the one hand, Coleridge, Hudson, Saintsbury, Croce, Kreissig, Wendell, Chambers, Alden, Lee and others have applauded Shakespeare's political impartiality;¹ while some, like Swinburne, Dowden and Spencer have denied that *Coriolanus* is a political play.² Palmer described the politics as, in the last analysis, incidental; Chambers, as merely subordinate; and Attwater felt that the political struggle did not interest Shakespeare.³ Others were not persuaded of the poet's impartiality or lack of political interest, and debated the supposed political opinions thought to be disclosed in the play. Hazlitt was convinced that Shakespeare showed prejudice in favour of the patricians; Clemen that, judging by the epithets applied to the rabble, he disliked the masses.⁴ Brandes concluded that Shakespeare held the same political views as Coriolanus and scorned the populace.⁵ Stopford Brooke was concerned to show that the dramatist's sympathies were with the Tribunes and the people.⁶ Parrott deplored misuse of the play to show that Shakespeare hated democracy, and claimed that it could just as well be interpreted as a dramatic denunciation of the aristocratic temper.⁷ Boas thought that Shakespeare confounded the Tribunes with the mob-orators of his own day. Stapfer and Cazamian identified the Plebs with a London crowd. Stauffer called the third Act a tumultuous presentation of clashing theories of governance. Luce found the play's politics tedious, and wondered if a critic should devote considerable space to a drama of this kind.⁸ Granville-Barker felt that Shakespeare, as an Englishman, was interested in politics and that the political theme appealed to him.

¹Coleridge, i 89; Hudson, ii 498; Saintsbury, *Camb. Hist. Lit.*, v 197; Croce, 218, 219; Kreissig, i 464; Wendell, 331, 332; Chambers: SS, 263; Alden, 287; Lee, 416. ²Swinburne: SS, 187; Dowden, 328; Spencer, 350. ³Palmer, 308; Chambers: SS, 260; Attwater, *Sh. Comp.*, 232. ⁴Hazlitt, 50, 51; Clemen, 154, 155. ⁵Brandes, 544, 545. ⁶Stopford Brooke: TP, 224, 232 f. ⁷Parrott, 171. He adds, "Of democracy in the modern sense of the word Shakespeare could by the nature of things have no conception." ⁸Boas, 490; Stapfer, 311, 313; Cazamian, 195; Stauffer, 254; Luce, 328, 330.

Thomson designated *Coriolanus* the most political of all the plays.¹ Menenius's fable of the body is introduced early in the play to indicate the political import: its citation is both dramatically useful and politically apposite, for, of all states in the world, Republican Rome was conspicuously lacking in internal harmony and co-operation.

Amidst the fundamental cleavages of this play, Plebs versus Patricians and Romans versus Volscians, the warrior Coriolanus turns politician, an activity for which he is totally unsuited, and dies for it. The faults and virtues on all sides are made clear. As for the supposed prejudice in favour of Coriolanus, it is surely enough to note that, under provocation, he is possessed of an almost animal fury and utters the very language of Caliban. His vituperation of the Plebeians tells more of himself than of them. In the play, as in Plutarch, economic causes, the dearth and price of corn, drive the Plebeians into revolt; and contemporary history made Shakespeare aware of the significance of this. Economic facts are stated or travestied by Jack Cade in *2 Henry VI*;² Lincoln, in the rising in *Sir Thomas More*, is concerned with prices and the competition of foreigners;³ the position of a hireling shepherd under a grasping landlord is made clear in *As You Like It*;⁴ and John Hales and others had published treatises on the relations between supply and price levels, the effects of dearth and cognate matters.⁵ Such elements of economics and politics as there are in the dialogue are there for the purpose of motivating the personal tragedy of Coriolanus. In addition to these, there is, however, a wider and more fundamental political issue, which Shakespeare had in mind throughout his dramatic work, and which is implied in the imagery and events of the play. It is that the ideal state is one in which the whole of the people, from prince to peasant co-operate loyally by faithfully carrying out their appointed functions in the interest of all; and that deviation from this principle spells disaster. *Coriolanus* is Shakespeare's culminating demonstration of this idea. And the play demonstrates, too, the law which inspired Shakespeare, as later it inspired Burckhardt, and lent Shakespeare's dramas their living quality, that there is a definite and ever-potent relation between the thoughts and passions of men and the events of history.

The humour of Menenius is often of the exquisite variety. Johnson thought this one of the most amusing (*i.e.* interesting) of the plays. Hallam, Hudson, Mabie, Bailey, Cazamian commended the occasional comedy.⁶ The simple construction, devoid of underplot, and observant

¹Granville-Barker: DM, 105; Thomson: Cl, 222. Robert Speaight, however, thought *Coriolanus* was not a play about politics, but about pride. *Trans. R. Soc. Lit.*, 1948, p. 6. ²Iv ii 55-65. ³Our vol. ii, p. 1269 f. ⁴II iv 71-80.

⁵*The Common Weal of this Realm of England, 1549*, ed. E. Lamond, Cambridge, 1893. ⁶Johnson, 179; Hallam, iii 312; Hudson, ii 493; Mabie, 340; Bailey, 193; Cazamian, 192.

of unity of action, has been praised. T. S. Eliot states that the play "may not be as 'interesting' as *Hamlet*, but it is, with *Antony and Cleopatra*, Shakespeare's most assured artistic success."¹ Lee regarded the play as one of Shakespeare's greatest; but Thorndike discerned in it a loss of power. Palmer, however, termed it "a work of art which is affirmative, self-explicit, harmonious and entirely consistent."²

¹Eliot: SW, 99; Thorndike, 178; Lee, 415. ²Palmer, 307.

DRAMATIS PERSONÆ

CAIUS MARCIUS, afterwards CAIUS MARCIUS CORIOLANUS.

TITUS LARTIUS, }
COMINIUS, } Generals against the Volscians.

MENENIUS AGRIPPA, friend to Coriolanus.

SICINIUS VELUTUS, }
JUNIUS BRUTUS, } Tribunes of the people.

YOUNG MARCIUS, son of Coriolanus.

A Roman Herald.

A Roman (Nicanor).

TULLUS AUFIDIUS, General of the Volscians.

Lieutenant to Aufidius.

Conspirators with Aufidius.

A Volscian (Adrian).

A Citizen of Antium.

Two Volscian Guards.

VOLUMNIA, mother to Coriolanus.

VIRGILIA, wife to Coriolanus.

VALERIA, friend to Virgilia.

Gentlewoman attending on Virgilia.

Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers, Citizens, Trumpeter, Messengers, Servants to Aufidius, Attendants.

SCENE: ROME AND THE NEIGHBOURHOOD; CORIOLI AND THE NEIGHBOURHOOD; ANTIUM.

DRAMATIS PERSONÆ] First given imperfectly by Rowe. In F¹ *Caius Martius* is proclaimed *Coriolanus* in the field in i ix, and in Rome in ii i. After that the Tribunes and Volscians still prefer to call him *Martius* or *Caius Martius*. *Martius* is the spelling throughout, as in North's Plutarch. Most editors prefer the usual *Marcus* (*Patrician* in F is spelt *Patritian*), but Brooke and Sisson adhere to *Martius*. In the text of ii i, ii, the name is inverted to *Martius Caius*, which most editors correct. From ii i on the speech-prefixes are as for Coriolanus. In the text of i i *Titus Lartius* appears as *Titus Lucius*, but *Titus Lartius* in SD; in ii i, iii i the SD has *Titus Latius* and the speech-prefix in iii i follows. The same character appears generally in SD's as *Titus Lartius*; in i v, ix as *Titus*. Other speech-prefixes are in full, or *Tit*, *Lar*, *Lart*. *Cominius* is consistently spelt except for *Cominiss* in SD in i i. *Menenius Agrippa* is mostly called *Menenius*. *Sicinius Velutus*, commonly *Sicinius*, is spelt *Scicinius* in SD's in ii i, ii, iii, iii i, but also *Sicinius* in ii i, ii, iii i; with speech prefixes *Scici*, *Scicin*, and otherwise *Sicin*, *Sic*. *Junius Brutus* is mostly

THE TRAGEDY OF CORIOLANUS

ACT I

SCENE I. ROME. A STREET.

Enter a company of mutinous Citizens, with staves, clubs, and other weapons.

FIRST CITIZEN Before we proceed any further, hear me speak.

ALL Speak, speak.

FIRST CITIZEN You are all resolved rather to die than to famish?

ALL Resolved, resolved!

FIRST CITIZEN First, you know Caius Marcius is chief enemy to the people. 5

ALL We know 't, we know 't!

FIRST CITIZEN Let us kill him, and we 'll have corn at our own price. Is 't a verdict?

called *Brutus*; but in SD in i ii appears as *Annius Brutus*. *Nicanor* and *Adrian* are given as names of a Roman and Volscian respectively in the text of iv iii, and *Cotus* is the name of a Servingman in iv v. *Aufidius* is spelt *Auffidius*, but *Auffidius* in the text of i iv, v, vi, with plural *Auffidiusses* in v vi and jocular verb-form *fidiused* in ii i. *Volscus* is spelt *Volces*, *Volcies*, with adjectives *Volcean*, *Volcian*. *Sisson* preserves *Volces*. *Ædile* is spelt both *Ædile* and *Edile*. *Corioli* is the classical form of the town spelt *Corioles* in text of i ii, vi, viii, ix, ii ii, iv v, v iii, v vi; *Carioles* in i iii, ii i, ii; *Coriolus* in SD, i ii; *Corialus* in SD, i iv; and *Carioles* in SD, i vii. Some editors spell *Corioles*. *Contemning* is seemingly used as though a proper name in text of i iii (our participle *contemning*); and *Ithaca* is spelt *Athica*. Theobald emended *Calues* in text of i iv to the correct *Cato's* (Catoes); and *Gates* in SD is spelt *Gati*. The plural form *Plebit* and genitive *Numaes* occur in ii iii.

ACT I SCENE I.] Ff Actus Primus. Scæna Prima. ROME. A STREET.] Added after Pope. *Enter . . . weapons.*] From Ff. *Sisson* omits a company of The speech-prefixes in this Scene in F¹ are I. Citizen, I. Cit.; All; 2. Cit., 2 Citizen; Men., Menen.; Mar.; Mess., Mes.; I. Sen., Sen.; Com.; Tit.; Sicin.; Bru. In the numbering of Citizens and Senators in the speech-prefixes editors follow F, as we do, except in l. 24 for F's All. *Craig* and others (see footnote) read First Citizen; Cam, Delius and others follow F. l. 30 for All. editors read Second Citizen.; l. 50 and after, for F's Second Citizen. editors read First, except *Brooke*, *Kittredge*, *NCE*, and also *Harrison*, who follow F. 7 We know't, we know't! F¹ We know't, we know't. F²⁻⁴ We know't. Cam, Delius, Craig, Chambers, Craig-Case, Brooke, Herford,

ALL No more talking on 't. Let it be done! Away, 10
away!

SECOND CITIZEN One word, good citizens.

FIRST CITIZEN We are accounted poor citizens, the patricians 15
good. What authority surfeits on would relieve us. If they
would yield us but the superfluity while it were wholesome, we
might guess they relieved us humanely; but they think we are
too dear. The leanness that afflicts us, the object of our misery,
is as an inventory to particularize their abundance; our suffer-
ance is a gain to them. Let us revenge this with our pikes, ere we
become rakes: for the gods know I speak this in hunger for 20
bread, not in thirst for revenge.

SECOND CITIZEN Would you proceed especially against Caius
Marcius?

ALL Against him first. He 's a very dog to the com- 25
monalty.

SECOND CITIZEN Consider you what services he has done for his
country?

FIRST CITIZEN Very well, and could be content to give him
good report for 't but that he pays himself with being proud.

SECOND CITIZEN Nay, but speak not maliciously. 30

FIRST CITIZEN I say unto you, what he hath done famously, he
did it to that end. Though soft-conscienced men can be content
to say it was for his country, he did it to please his mother and
to be partly proud; which he is, even to the altitude of his
virtue. 35

SECOND CITIZEN What he cannot help in his nature, you account
a vice in him. You must in no way say he is covetous.

FIRST CITIZEN If I must not, I need not be barren of accusa-
tions: he hath faults, with surplus, to tire in repetition. (*Shouts*
within.) What shouts are these? The other side o' th' city is 40
risen. Why stay we prating here? To th' Capitol!

ALL Come, come.

FIRST CITIZEN Soft! who comes here?

Kittredge, NCE, Alexander, Sisson follow F¹. 14 on] F¹. ² *one*, F². ⁴ *on*,
Editors *on* or *on*, 20 rakes:] F¹ *Rakes*. F² *Raks*. F³. ⁴ *racks*. Editors *rakes*;
or *rakes*: or *rakes*. rakes: . . . hunger] Refers to phrase "As lean as a rake."
Cf. Tilley: R, 22. 23 Marcus?] F¹. ² *Martius*. F³. ⁴ *Martius*? (In F¹ *Martius*
throughout). Cam and others *Marcus*? Brooke, Sisson *Martius*? 24 ALL]
Ff All. Malone conj. First Citizen. Cam and others All Craig, Chambers,
Kittredge, Alexander, Sisson prefix for First Citizen. 30 SECOND CITIZEN]
Ff All. Malone 2. Cit. Editors follow Malone. 40 o' th'] F¹. ² *a'th* F³
'ath F⁴ *o'th* Cam, Delius, Craig, Craig-Case, Brooke, Herford *o' the*
Chambers, Kittredge, NCE, Alexander *o' th'* Sisson *a th'* (Instances in
which editors have supplied elided *e*, etc., are not, as a rule, further noticed
in footnotes to this text.) 43 Enter . . . *Agrippa*.] Placed as in Ff. Cam and

Enter Menenius Agrippa.

SECOND CITIZEN Worthy Menenius Agrippa, one that hath
always loved the people. 45

FIRST CITIZEN He 's one honest enough: would all the rest
were so!

MENENIUS

What work 's, my countrymen, in hand? Where go you
With bats and clubs? The matter? Speak, I pray you.

FIRST CITIZEN Our business is not unknown to th' Senate. They 50
have had inkling, this fortnight, what we intend to do, which
now we 'll show 'em in deeds. They say poor suitors have
strong breaths: they shall know we have strong arms too.

MENENIUS

Why, masters, my good friends, mine honest neighbours,
Will you undo yourselves? 55

FIRST CITIZEN

We cannot, sir, we are undone already.

MENENIUS

I tell you, friends, most charitable care
Have the patricians of you. For your wants,
Your suffering in this dearth, you may as well
Strike at the heaven with your staves as lift them 60
Against the Roman state; whose course will on
The way it takes, cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment. For the dearth,
The gods, not the patricians, make it, and 65
Your knees to them, not arms, must help. Alack,
You are transported by calamity
Thither where more attends you, and you slander
The helms o' th' state, who care for you like fathers,
When you curse them as enemies. 70

FIRST CITIZEN Care for us! True indeed! They ne'er cared for us

others place after *here*? Sisson places after l. 42. 48-49 What . . . you.] Divided as in Theobald. Three lines in Ff, ending *hand? . . . matter . . . you*. Editors follow Theobald. 49 With] F¹ with F²⁻⁴ with your Editors With 50, etc., FIRST CITIZEN] Here and later in the Scene Ff have 2. Cit. Capell's emendation. Cam, Delius, Craig, Chambers, Craig-Case, Herford, Alexander, Sisson prefix for First Citizen. Brooke, Kittredge, NCE Second Citizen. Harrison also adheres to F. 51 which] F¹ w^c 52 show 'em] F¹, ^a *shew em* F², ^a *shew 'm* 54-55 Why, . . . yourselves?] Divided as in Theobald. Prose in Ff. Editors follow Theobald. 58 you. . . wants,] From Johnson. F¹, ^a *you for your wants*. F² *you for your wants*, F⁴ *you, for your wants*, Editors follow Johnson. 63 link] F¹ *linke* F² *linkd* F³, ^a *link'd* Editors *link* 69 o' th'] Ff o' th or o' th' Editors o' the or o' th' except Chambers of the 71 True indeed! They] Ff *True indeed, they* Theobald —*true, indeed!*—

yet: suffer us to famish, and their storehouses crammed with grain; make edicts for usury, to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor. If the wars eat us not up, they will; and there's all the love they bear us. 75

MENENIUS

Either you must
Confess yourselves wondrous malicious,
Or be accused of folly. I shall tell you . . .
A pretty tale: it may be you have heard it; 80
But since it serves my purpose, I will venture
To stale 't a little more.

FIRST CITIZEN Well, I'll hear it, sir: yet you must not think to fob off our disgrace with a tale. But, and 't please you, deliver.

MENENIUS

There was a time when all the body's members 85
Rebelled against the belly; thus accused it:
That only like a gulf it did remain
I' th' midst o' th' body, idle and unactive,
Still cupboarding the viand, never bearing
Like labour with the rest; where th' other instruments 90
Did see and hear, devise, instruct, walk, feel,
And, mutually participate, did minister
Unto the appetite and affection common
Of the whole body. The belly answered.

FIRST CITIZEN

Well, sir, what answer made the belly? 95

MENENIUS

Sir, I shall tell you. With a kind of smile,
Which ne'er came from the lungs, but even thus—
For, look you, I may make the belly smile
As well as speak—it tauntingly replied

they Cam and others *True, indeed! They* Delius —*True, indeed!— They* Kittredge, Sisson *True indeed! They* 82 *stale 't]* From Theobald. *Ff scale 't* Cam and others *stale 't* Craig, Craig-Case, Brooke *scale 't* Chambers *stale it* Craig glosses *scale* as to scatter, make clear, make plain. Delius supports *stale* from Massinger's *Unnatural Combat*, "I'll not stale the jest by my relation." 83-84 Well, . . . deliver.] Prose in Capell. Four lines in *Ff*, ending *Well, . . . thinke . . . tale: . . . deliuer*. Editors prose. 85 There was a time] The fable comes from Plutarch, 223; Brooke: Plutarch, ii 145. Shakespeare probably read it also in Camden's *Remaines* (1605), 1614 edn., p. 265; 1657 edn., p. 252. 88 o' th'] *F¹. 'a th' F² a' th' F³ o' th'* Editors as for i i 40, except Chambers of the 94 body.] *F¹. 'a body, F² body;* Editors *body. answered.] F¹ answer'd. F² answers. F³ answer. 'd Rowe answer'd—* Cam and others *answer'd—* or *answer'd,*— Kittredge *answer 'd.* 96 *you. With]* *Ff you with* Theobald *you.—With* Editors *you. With* or *you.—With* 99 *tauntingly]* *F¹ tauntingly. F². 'a tauntingly F³ tauntingly* Cam and others

To th' discontented members, the mutinous parts 100^{off}
 That envied his receipt; even so most fitly
 As you malign our senators for that
 They are not such as you.

FIRST CITIZEN Your belly's answer? What!

The kingly crownéd head, the vigilant eye,
 The counsellor heart, the arm our soldier, 105
 Our steed the leg, the tongue our trumpeter,
 With other muniments and petty helps
 In this our fabric, if that they—

MENENIUS What then?

'Fore me, this fellow speaks! What then? What then?

FIRST CITIZEN

Should by the cormorant belly be restrained, 110
 Who is the sink o' th' body,—

MENENIUS Well, what then?

FIRST CITIZEN

The former agents, if they did complain,
 What could the belly answer?

MENENIUS I will tell you;

If you 'll bestow a small—of what you have little—
 Patience awhile, you 'st hear the belly's answer. 115

FIRST CITIZEN

Y' are long about it.

MENENIUS Note me this, good friend:

Your most grave belly was deliberate,
 Not rash like his accusers, and thus answered:
 'True is it, my incorporate friends,' quoth he,

tauntingly Brooke, Herford *tauntingly* Herford remarks that the belly's answer is not taunting and he supposes that *tauntingly* may mean 'attainingly,' i.e., indicting (them in turn). Brooke glosses *tauntingly* as effectively 103 answer? What!] Ff *answer: What* Theobald *answer—what!* Cam, Delius, Craig, Chambers, Craig-Case, Brooke, Herford *answer? What!* Kittredge, Sisson *answer? What?* Alexander *answer— What?* 104 kingly crownéd] Ff *Kingly crown'd* Warburton, Cam, Delius, Craig-Case, Herford, NCE *kingly-crownéd* Craig, Brooke, Kittredge, Alexander, Sisson omit hyphen. Chambers *kingly-crownéd* 108 In] Alexander *Is* 108-109 What . . . then?] Divided as in Capell. Ff end lines in *speakes*. . . then? Editors follow Capell. 109 'Fore me, this] From Theobald. F¹⁻³ *Foreme, this* F⁴ *For me*, Editors follow Theobald (Kittredge, Alexander *Fore*) 111 o' th'] F¹⁻³ *a th'* F⁴ *a' th'* F⁴ o' th' Editors as for i i 40 (Chambers *of the*) body,—] Ff *body*, Rowe *Body*— Cam and others *body*,— Kittredge, Alexander, Sisson *body*— 115 you 'st] From Ff. Rowe you 'll Cam, Chambers, Craig-Case, Brooke, Kittredge, NCE, Alexander, Sisson you 'st Delius, Craig, Herford you 'll On it as a weak form of *shall*, see Kökeritz, 279, 280. 116 Y' are] Ff Y' are Capell, Cam, Craig, Brooke You 're Delius, Herford, NCE Ye 're Chambers You are Craig-Case, Kittredge, Alexander, Sisson Y' are 119, etc.] Quotation

- 'That I receive the general food at first
 Which you do live upon; and fit it is,
 Because I am the storehouse and the shop
 Of the whole body. But, if you do remember,
 I send it through the rivers of your blood,
 Even to the court, the heart, to th' seat o' th' brain;
 And, through the cranks and offices of man,
 The strongest nerves and small inferior veins
 From me receive that natural competency
 Whereby they live: and though that all at once,
 You, my good friends,'—this says the belly, mark me,— 130
- FIRST CITIZEN
 Ay, sir; well, well.
- MENENIUS 'Though all at once cannot
 See what I do deliver out to each,
 Yet I can make my audit up, that all
 From me do back receive the flour of all,
 And leave me but the bran.' What say you to 't? 135
- FIRST CITIZEN
 It was an answer. How apply you this?
- MENENIUS
 The senators of Rome are this good belly
 And you the mutinous members. For, examine
 Their counsels and their cares, digest things rightly
 Touching the weal o' th' common, you shall find 140
 No public benefit which you receive
 But it proceeds or comes from them to you
 And no way from yourselves. What do you think,
 You, the great toe of this assembly?
- FIRST CITIZEN
 I the great toe! Why the great toe? 145

marks added editorially. 130 You . . . friends,'—this . . . belly, . . . me,—] Ff (*You . . . Friends, this . . . Belly*) . . . *me*. Cam and others *You, . . . friends,'—this . . . belly, mark me,—* Kittredge, Alexander *You, . . . friends'—This . . . belly. Mark me.* (Alexander *belly*;) Sisson *You, . . . friends—this . . . belly, mark me—* 134 flour] From Knight. F¹. ² Flowre F³. ⁴ flowr Rowe, Theobald, etc. *flow'r* Capell, Malone, etc. *flower* Cam and others *flour* 134-135 flour . . . bran.'] Proverbial phrase 'To leave the meal and take the bran.' Cf. Tilley: M, 785. 136 answer. How] Ff *answer, how* Cam, Craig, Brooke, Herford *answer: how* Johnson, Delius, Craig-Case, Kittredge, NCE, Alexander, Sisson *answer. How* Chambers *answer; how* 138-139 For, . . . digest] F¹ *For examine . . . Cares; digest* F²⁻⁴ *For examine . . . Care; digest* Cam, Chambers, Herford, NCE *for examine . . . cares, digest* Delius *for examine . . . cares; digest* Craig, Brooke, Alexander *for, examine . . . cares, digest* Craig-Case *for examine . . . cares, digest* Kittredge *For, examine . . . cares, digest* Sisson *For examine . . . cares; digest* 143 think,] Ff *thinke?* Editors

MENENIUS

For that, being one o' th' lowest, basest, poorest,
 Of this most wise rebellion, thou goest foremost:
 Thou rascal, that art worst in blood to run,
 Lead'st first to win some vantage.
 But make you ready your stiff bats and clubs: 150
 Rome and her rats are at the point of battle;
 The one side must have bale.

Enter Calus Marcius.

Hail, noble Marcius!

MARCIVS

Thanks. What 's the matter, you dissentious rogues,
 That, rubbing the poor itch of your opinion,
 Make yourselves scabs?

FIRST CITIZEN

We have ever your good word. 155

MARCIVS

He that will give good words to thee will flatter
 Beneath abhorring. What would you have, you curs,
 That like nor peace nor war? The one affrights you,
 The other makes you proud. He that trusts to you,
 Where he should find you lions, finds you hares, 160
 Where foxes, geese. You are no surer, no,
 Than is the coal of fire upon the ice
 Or hailstone in the sun. Your virtue is
 To make him worthy whose offence subdues him,
 And curse that justice did it. Who deserves greatness 165
 Deserves your hate; and your affections are
 A sick man's appetite, who desires most that
 Which would increase his evil. He that depends
 Upon your favours swims with fins of lead
 And hews down oaks with rushes. Hang ye! Trust ye? 170
 With every minute you do change a mind
 And call him noble that was now your hate,
 Him vile that was your garland. What 's the matter
 That in these several places of the city

think, 147 goest] From Ff. Capell, Cam and others *go'st* Chambers, Kittredge, NCE, Alexander, Sisson *goest* 152 bale.] From Theobald. F¹. ^a *baile*. F³. ⁴ *bail*. Editors *bale*. 153-155 rogues . . . scabs?] F¹. ^a *rogues . . . Scabs*. F³. ⁴ *rogues? . . . Scabs*. Cam and others *rogues, . . . scabs?* Kittredge, Alexander *rogues . . . scabs?* 161 geese. You are no] Theobald *geese*; *You are no* Ff *Geese you are: No* Cam and others *geese: you are no* Kittredge, NCE, Sisson *geese. You are no* Chambers, Alexander *geese; you are no* 166-168 and . . . evil.] Cf. Sonnet 147, ll. 1-4; and Tilley: M, 211. 167 sick man's] F¹⁻³ *sickmans* F⁴ *sick mans* Editors *sick man's* 170 Hang . . . ye?] Ff *Hang ye: trust ye?* Editors *Hang ye! Trust ye?* 173 vile] F¹⁻³ *vilde*,

You cry against the noble Senate, who, 175
Under the gods, keep you in awe, which else
Would feed on one another? What 's their seeking?

MENENIUS

For corn at their own rates; whereof, they say,
The city is well stored.

MARCIUS

Hang 'em! They say!

They 'll sit by th' fire, and presume to know 180
What 's done i' th' Capitol; who 's like to rise,
Who thrives and who declines; side factions and give out
Conjectural marriages; making parties strong,
And feebling such as stand not in their liking
Below their cobbled shoes. They say there 's grain enough! 185
Would the nobility lay aside their ruth,
And let me use my sword, I 'd make a quarry
With thousands of these quartered slaves, as high
As I could pick my lance.

MENENIUS

Nay, these are almost thoroughly persuaded; 190
For though abundantly they lack discretion,
Yet are they passing cowardly. But I beseech you,
What says the other troop?

MARCIUS

They are dissolved. Hang 'em!

They said they were an-hungry; sighed forth proverbs,
That hunger broke stone walls, that dogs must eat, 195
That meat was made for mouths, that the gods sent not
Corn for the rich men only. With these shreds
They vented their complainings; which being answered,
And a petition granted them, a strange one,
To break the heart of generosity 200
And make bold power look pale, they threw their caps
As they would hang them on the horns o' th' moon,
Shouting their emulation.

MENENIUS

What is granted them?

MARCIUS

Five tribunes to defend their vulgar wisdoms,

F¹ *vile*, Editors *vile* except Chambers *vild* Craig-Case *vilde* 182 side]—take sides with 185 enough!] F¹, ^a *enough*? F², ^a *enough*, Cam and others *enough*! Kittredge, Sisson *enough*? 187 I'd] Ff *I'de* Cam, Chambers, Herford *I'd* 187 quarry] Properly a hunting term: a heap of slaughtered game. See Madden: D, 246. 197 rich men] F¹, ^a *Richmen* 199-201 one, . . . pale,] From Ff. Cam, etc. *one*,— . . . *pale*,— (or *one*— . . . *pale*—) Delius uses brackets. Chambers, Craig-Case, Kittredge, Sisson *one*, . . . *pale*. (NCE, Alexander have dashes after *them* . . . *pale*) 200 generosity]—nobility, the order of nobles. (Schmidt.) 201-202 they . . . moon,] Cf. Tilley: C, 60, M, 1114. 202 o' th'] F¹, ^a *a' th* F², ^a *th* F³, ^a *th* F⁴, ^a *th* Editors as in 1140. (Chambers *of the*) 203 Shouting] Ff *Shooting*

Of their own choice. One 's Junius Brutus, 205

Sicinius Velutus, and I know not—'Sdeath!

The rabble should have first unroofed the city

Ere so prevailed with me. It will in time

Win upon power and throw forth greater themes

For insurrection's arguing.

MENENIUS This is strange. 210

MARCIUS

Go get you home, you fragments!

Enter a Messenger hastily.

MESSENGER

Where 's Caius Marcius?

MARCIUS Here. What 's the matter?

MESSENGER

The news is, sir, the Volsces are in arms.

MARCIUS

I am glad on 't. Then we shall ha' means to vent

Our musty superfluity. See, our best elders. 215

Enter Sicinius Velutus, Junius Brutus, Cominius, Titus Lartius, with other Senators.

FIRST SENATOR

Marcus, 'tis true that you have lately told us:

The Volsces are in arms.

MARCIUS

They have a leader,

Tullus Aufidius, that will put you to 't.

I sin in envying his nobility;

And were I anything but what I am, 220

I would wish me only he.

COMINIUS

You have fought together!

MARCIUS

Were half to half the world by th' ears, and he

Upon my party, I'd revolt, to make

Only my wars with him. He is a lion

That I am proud to hunt.

FIRST SENATOR Then, worthy Marcius, 225

206 not—'Sdeath!] F¹⁻³ not. *Sdeath*, F⁴ not. *S' death*, Cam and others not—
'*Sdeath!* Alexander not. '*Sdeath!* Sisson not— '*sdeath*, 207 unroofed]
From Theobald. Ff *vnroo'st* Editors follow Theobald. 211 *Enter a Mes-*
senger hastily.] From Ff. Sisson omits a 213 Volsces] F¹⁻³ *Volcies* F⁴
Volsces Cam and others *Volsces* Sisson *Volces* 215 *Enter . . . Senators.*
Placed as in Ff. Sisson places after *superfluity*. Cam and others, following
Malone, Capell, change the order, beginning with Cominius, Titus Lartius,
and other Senators; Brooke follows F. *Junius . . . Lartius.*] Ff Annius Brutus
Cominius, Titus Lartius, (F⁴ Junius F¹ Cominius F⁴ Lucius.) 221 together!]
Ff together? 223 I'd] Ff *I'de* or *Id* Cam, Chambers, Herford *I'd*

Attend upon Cominius to these wars.

COMINIUS

It is your former promise.

MARCIUS

Sir, it is,

And I am constant. Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What, art thou stiff? Stand'st out?

LARTIUS

No, Caius Marcius;

230

I'll lean upon one crutch and fight with t' other
Ere stay behind this business.

MENENIUS

O, true-bred!

FIRST SENATOR

Your company to th' Capitol, where, I know,
Our greatest friends attend us.

LARTIUS (*to Cominius*)

Lead you on.

(*To Marcius*) Follow Cominius. We must follow you;
Right worthy you priority.

235

COMINIUS

Noble Marcius!

FIRST SENATOR (*to the Citizens*)

Hence to your homes; be gone!

MARCIUS

Nay, let them follow.

The Volsces have much corn: take these rats thither
To gnaw their garners. Worshipful mutiners,
Your valour puts well forth. Pray follow.

240

Citizens steal away. Manent Sicinius and Brutus.

SICINIUS

Was ever man so proud as is this Marcius?

BRUTUS

He has no equal.

SICINIUS

When we were chosen tribunes for the people,—

BRUTUS

Marked you his lip and eyes?

228 Lartius,] From Rowe Ff Lucius, 230, 234 LARTIUS] Ff Tit. Cam and others prefix Tit. or Titus. NCE, Alexander, Sisson prefix for Lartius. 233, 237 FIRST SENATOR] From Rowe. Ff Sen. Editors follow Rowe, except Brooke Sen. 234, 235] Asides added by Cam; Malone conj. Editors adopt asides 234-236 Lead . . . priority.] Divided as in Pope. Prose in Ff. Editors follow Pope. 237 (*to the Citizens*)] Added by Rowe, generally adopted. 240 *Citizens . . . Brutus.*] Ff Exeunt. Citizens steal away. Manent Sicin. & Brutus. (F¹ Manet) *Manent . . . Brutus.*] Cam, etc. Exeunt all but Sicinius and Brutus. Delius, Craig, Craig-Case Exeunt Senators, Cominius, Marcius, Titus, and Menenius. Chambers, Brooke, Kittredge follow F (Manent) (Brooke Exeunt Martius, Cominius, Titus, etc.) 243 people,—] F¹, ² *people*. F², ⁴ *People*— Editors *people*,— or *people*—

SICINIUS Nay, but his taunts!

BRUTUS

Being moved, he will not spare to gird the gods. 245

SICINIUS

Bemock the modest moon.

BRUTUS

The present wars devour him! He is grown
Too proud to be so valiant.

SICINIUS

Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon. But I do wonder 250
His insolence can brook to be commanded
Under Cominius.

BRUTUS

Fame, at the which he aims,
In whom already he's well graced, cannot
Better be held nor more attained than by
A place below the first: for what miscarries 255
Shall be the general's fault, though he perform
To th' utmost of a man; and giddy censure
Will then cry out of Marcius: 'O, if he
Had borne the business!'

SICINIUS

Besides, if things go well,
Opinion, that so sticks on Marcius, shall 260
Of his demerits rob Cominius.

BRUTUS

Come.
Half all Cominius' honours are to Marcius,
Though Marcius earned them not; and all his faults
To Marcius shall be honours, though indeed
In aught he merit not.

SICINIUS

Let's hence and hear 265
How the dispatch is made; and in what fashion,
More than his singularity, he goes
Upon this present action.

BRUTUS

Let's along. *Exeunt.*

247 devour him!] Warburton explained as "May the present wars devour him." Theobald and Gordon understood the phrase to mean that Marcius was eaten up with pride. Steevens: "the present wars annihilate his gentler qualities." *The present . . . valiant.* may be paraphrased, "He is so eaten up with the present wars that his pride has become out of proportion to his valour." 247 him!] Ff *him*, Hanmer, Cam and others *him*! Craig, Chambers, Craig-Case, Sisson *him*; Herford *him*: 248-252 Such . . . Cominius.] Verse in Pope. Prose in Ff. Editors follow Pope. 249-250 disdains . . . noon.] Cf. Tilley: S, 989. 252 Cominius.] Ff Cominius? 253 he 's] F¹ *he 's* F²⁻⁴ *he is* Cam and others *he 's* Craig, Alexander *he is* 258-259] Quotation marks are editorial. 261-262 Come. . . . Marcius.] Divided as in Theobald One line in Ff. Editors follow Theobald. 262 Cominius?] F¹⁻³ Cominius F⁴ Cominius's

SCENE II. CORIOLI. THE SENATE HOUSE.

Enter Tullus Aufidius with Senators of Corioli.

FIRST SENATOR

So, your opinion is, Aufidius,
That they of Rome are entered in our counsels,
And know how we proceed.

AUFIDIUS

Is it not yours?

What ever have been thought on in this state
That could be brought to bodily act ere Rome
Had circumvention? 'Tis not four days gone
Since I heard thence. These are the words. I think
I have the letter here. Yes, here it is:

(*Reads*) 'They have pressed a power, but it is not known
Whether for east or west. The dearth is great;
The people mutinous; and it is rumoured,
Cominius, Marcius your old enemy,
Who is of Rome worse hated than of you,
And Titus Lartius, a most valiant Roman,
These three lead on this preparation
Whither 'tis bent. Most likely 'tis for you.
Consider of it.'

FIRST SENATOR Our army's in the field.

We never yet made doubt but Rome was ready
To answer us.

AUFIDIUS

Nor did you think it folly

To keep your great pretences veiled till when
They needs must show themselves; which in the hatching,
It seemed, appeared to Rome. By the discovery
We shall be shortened in our aim, which was
To take in many towns ere, almost, Rome
Should know we were afoot.

SECOND SENATOR

Noble Aufidius,

SCENE II.] Added by Rowe. CORIOLI. . . HOUSE.] Added by Pope and Capell.
CORIOLI.] Rowe Coriolus. Pope, Cam and others Corioli. Chambers, Craig-
Case, Kittredge, Sisson *Corioles*. of *Corioli*.] Ff of Coriolus. Pope, Cam
and others of Corioli. Delius, Craig, Herford omitt. Chambers, Craig-Case,
Kittredge, Sisson of *Corioles*. The speech-prefixes in this Scene in F¹ are I.
Sen.; Auf.; 2. Sen.; All. 4 have] F¹ *have* F²⁻⁴ *hath* Cam and others *have*
Some earlier editors, e.g., Theobald *hath* Delius points out that *have* is
subjunctive—may have been] F¹. * *bin* 9 (*Reads*).] Theobald Reading. Cam,
Delius, Chambers, Herford, NCE (*Reads*) Craig omits and puts letter in italics.
Chambers, Craig-Case, Brooke, Kittredge quotation marks. Sisson
(*Reads*) and puts letter in italics. pressed]=conscripted 9-17] Quotation

Take your commission: hie you to your bands.
 Let us alone to guard Corioli.
 If they set down before 's, for the remove
 Bring up your army; but, I think, you 'll find
 Th' have not prepared for us.

AUFIDIUS O, doubt not that: 30

I speak from certainties. Nay more,
 Some parcels of their power are forth already,
 And only hitherward. I leave your honours.

If we and Caius Marcius chance to meet,
 'Tis sworn between us we shall ever strike 35
 Till one can do no more.

ALL The gods assist you!

AUFIDIUS

And keep your honours safe!

FIRST SENATOR Farewell.

SECOND SENATOR Farewell.

ALL

Farewell.

Exeunt.

SCENE III. ROME. A ROOM IN MARCIUS' HOUSE.

Enter Volumnia and Virgilia, mother and wife to Marcius. They set them down on two low stools and sew.

VOLUMNIA I pray you, daughter, sing, or express yourself in a
 more comfortable sort. If my son were my husband, I should
 freelier rejoice in that absence wherein he won honour than in
 the embracements of his bed where he would show most love.
 When yet he was but tender-bodied, and the only son of my 5
 womb; when youth with comeliness plucked all gaze his way;
 when, for a day of kings' entreaties, a mother should not sell
 him an hour from her beholding; I, considering how honour
 would become such a person; that it was no better than picture-

marks added editorially. 27 Corioli.] F¹ Corioles F²⁻⁴ Coriolus Cam, Delius, Craig, Brooke, Herford, NCE, Alexander *Coriolit*: or *Corioli*. Chambers *Coriolès*. Craig-Case *Corioles*: Kittredge, Siason *Corioles*. 28 set down before's,]=besiege us, before 's,] F¹⁻³ before 's: F⁴ before 's, Editors before's, for the remove]=to raise the siege 30 Th' have] From Ff. Rowe, Cam and others *They 've* Capell, Chambers *They have* Kittredge, Alexander, Siason *Th' have* 38 *Exeunt*.] Ff *Exeunt omnes*. SCENE III.] Added by Rowe. ROME. . . HOUSE.] Added by Rowe and Capell. *Enter . . . sew.*] From Ff. Rowe, Cam, Delius, Craig, Herford, NCE, Siason omit *mother* . . . *Marcus*. . . Chambers, Craig-Case, Brooke, Kittredge, Alexander follow F. The speech-prefixes in this Scene in F¹ are *Volum*., Vol.; *Virg*., *Vir*., *Viug*., *Virgil*.; *Gent*.; *Val*., *Valeria*. 7 kings'] Ff *Kings* sell] F¹⁻³ set F⁴ sell Anon in Cam conj. *let* Editors *sell*

like to hang by th' wall, if renown made it not stir, was pleased
to let him seek danger where he was like to find fame. To a cruel
war I sent him; from whence he returned, his brows bound with
oak. I tell thee, daughter, I sprang not more in joy at first hearing
he was a man-child than now in first seeing he had proved
himself a man. 10 15

VIRGILIA But had he died in the business, madam, how then?

VOLUMNIA Then his good report should have been my son: I
therein would have found issue. Hear me profess sincerely: had
I a dozen sons, each in my love alike, and none less dear than
thine and my good Marcius, I had rather had eleven die nobly 20
for their country than one voluptuously surfeit out of action.

Enter a Gentlewoman.

GENTLEWOMAN

Madam, the Lady Valeria is come to visit you.

VIRGILIA

Beseech you, give me leave to retire myself.

VOLUMNIA

Indeed, you shall not.

Methinks I hear hither your husband's drum; 25

See him pluck Aufidius down by th' hair;

As children from a bear, the Volscies shunning him.

Methinks I see him stamp thus, and call thus:

'Come on, you cowards! you were got in fear,
Though you were born in Rome.' His bloody brow 30

With his mailed hand then wiping, forth he goes,

Like to a harvestman that 's tasked to mow

Or all or lose his hire.

VIRGILIA

His bloody brow! O Jupiter, no blood!

VOLUMNIA

Away, you fool! It more becomes a man 35

Than gilt his trophy. The breasts of Hecuba,

When she did suckle Hector, looked not lovelier

Than Hector's forehead when it spit forth blood

At Grecian sword contemning. Tell Valeria

13-15 I sprang not more in joy . . . man.] Reflects *Luke* i.44: "the babe sprang in my wombe for ioy." (Noble: B, 240.) 21 a] Sisson omits. 29-30 'Come . . . Rome.' Quotation marks added editorially. 32 harvestman] F¹⁻³ *Haruest man*, F⁴ *Harvest-man*, Cam and others *harvest-man* Craig, Brooke, Kittredge, Sisson *harvestman* that's] F¹ *that* F² *thats* F³ *what's* Editors *that's* 36 Than . . . trophy.] = Than gilt becomes the inscription upon his monument. *gilt* and *blood* were frequently associated: cf. *K. John*, ii i 316; *Macbeth* ii ii 56. trophy.] F¹ *Trophe*. 39 sword contemning.] F¹ *sword*. Contemning, F² *swordes* Contending: F³ *swords* Contending: F⁴ *Swords* contending:

We are fit to bid her welcome.

40

Exit Gentlewoman.

VIRGILIA

Heavens bless my lord from fell Aufidius!

VOLUMNIA

He 'll beat Aufidius' head below his knee
And tread upon his neck.

Enter Valeria, with an Usher and a Gentlewoman.

VALERIA

My ladies both, good day to you.

VOLUMNIA

Sweet madam.

45

VIRGILIA

I am glad to see your ladyship.

VALERIA How do you both? You are manifest housekeepers.
What are you sewing here? A fine spot, in good faith. How does
your little son?

VIRGILIA I thank your ladyship; well, good madam.

50

VOLUMNIA He had rather see the swords and hear a drum than
look upon his schoolmaster.

VALERIA O' my word, the father's son! I 'll swear, 'tis a very
pretty boy. O' my troth, I looked upon him o' Wednesday half
an hour together. Has such a confirmed countenance. I saw him
run after a gilded butterfly, and when he caught it, he let it go
again; and after it again; and over and over he comes, and up
again; caught it again: or whether his fall enraged him, or how
'twas, he did so set his teeth and tear it. O, I warrant, how he
mammocked it!

60

VOLUMNIA One on 's father's moods.

VALERIA Indeed, la, 'tis a noble child.

VIRGILIA A crack, madam.

VALERIA Come, lay aside your stitchery. I must have you play
the idle huswife with me this afternoon.

65

VIRGILIA No, good madam. I will not out of doors.

Capell, Malone, etc., *swords' contending*.— Theobald *swords contending*;
Cam, Chambers, Craig-Case, Kittredge, NCE, Alexander *sword, contemning*.
Delius, Craig *swords, contemning*. Brooke, Herford, Sisson *sword contemning*.
43 a] Ff a Some editors omit. 48 sewing] From F⁴. F¹⁻³ *sowing* 53, 54 O']
Rowe, Theobald, etc., O' Ff A Cam and others O' Sisson A 54 o'] Ff a
Rowe, Cam and others o' Chambers a' Kittredge, Alexander, Sisson a
Wednesday] F¹⁻³ *Wensday*. Craig-Case *Wensday* 55 Has] F¹⁻³ *ha's* F⁴ *h'as*
Cam and others *has* or *Has* Delius, Craig, Brooke *he has* Chambers *'has*
58. *catch'd*] F¹⁻³ *catcht* F⁴ *and caught* Editors *catch'd* or *catch'd* 60
mammocked] = tore it in pieces 66 No, . . . doors.] Prose in Pope. Two lines

- VALERIA Not out of doors?
 VOLUMNIA She shall, she shall.
- VIRGILIA Indeed, no; by your patience. I 'll not over the
 threshold till my lord return from the wars. 70
- VALERIA Fie, you confine yourself most unreasonably. Come,
 you must go visit the good lady that lies in.
- VIRGILIA I will wish her speedy strength and visit her with my
 prayers; but I cannot go thither.
- VOLUMNIA Why, I pray you? 75
- VIRGILIA 'Tis not to save labour, nor that I want love.
- VALERIA You would be another Penelope. Yet they say all the
 yarn she spun in Ulysses' absence did but fill Ithaca full of
 moths. Come, I would your cambric were sensible as your
 finger, that you might leave pricking it for pity. Come, you 80
 shall go with us.
- VIRGILIA No, good madam, pardon me. Indeed, I will not forth.
- VALERIA In truth, la, go with me, and I 'll tell you excellent
 news of your husband.
- VIRGILIA O, good madam, there can be none yet. 85
- VALERIA Verily, I do not jest with you: there came news from
 him last night.
- VIRGILIA Indeed, madam.
- VALERIA In earnest, it 's true: I heard a senator speak it. Thus
 it is: the Volscies have an army forth; against whom Cominius 90
 the general is gone with one part of our Roman power. Your
 lord and Titus Lartius are set down before their city Corioli.
 They nothing doubt prevailing, and to make it brief wars. This
 is true, on mine honour; and so, I pray, go with us.
- VIRGILIA Give me excuse, good madam. I will obey you in 95
 everything hereafter.
- VOLUMNIA Let her alone, lady. As she is now, she will but disease
 our better mirth.
- VALERIA In troth, I think she would. Fare you well, then.
 Come, good sweet lady. Prithee, Virgilia, turn thy solemnness 100
 out o' door and go along with us.

in Ff, ending (*good Madam*) . . . *doores*. Editors prose. 78 yarn] F¹, ² *yearne*
 Ithaca] F¹, ³ *Athica* Editors *Ithaca* 88 madam.] F¹, ² *Madam*. [F², ⁴
Madam? Editors *madam?* 92 Corioli.] From Pope. F¹ Carioles, F²
 Cariolus, F³, ⁴ Coriolus, Cam and others *Corioli*; Chambers *Coriolès*;
 Kittredge *Corioles*. Craig-Case, *Sisson Corioles*, 97-103 Let . . . mirth.]
 Prose in Pope. In Ff lines end in *now*: . . . *mirth*. . . *would*: . . . *Ladie*. . .
doore, . . . *vs.* . . . *No* . . . *not*, . . . *mirth*. Editors prose. 97 lady, . . . *now*.]
 F¹ *Ladie*, . . . *now*: F², ³ *Lady*, . . . *now*: F⁴ *Lady*, . . . *now*. Cam, Craig-Case,
 Alexander *lady*: . . . *now*, Delius, Herford, *Sisson lady*: . . . *now*, Craig,
 Brooke *lady*: . . . *now* Chambers *lady*! . . . *now*, Kittredge, NCE *lady*. . .
now, 101 o'] Theobald o' Ff & Cam and others o' Chambers o' Sisson a

VIRGILIA No, at a word, madam. Indeed, I must not. I wish
you much mirth.

VIRGILIA Well then, farewell.

Exeunt.

SCENE IV. BEFORE CORIOLI.

*Enter Marcius, Titus Lartius, with drum and colours, with Captains and
Soldiers as before the City Corioli. To them a Messenger.*

MARCIUS

Yonder comes news. A wager they have met.

LARTIUS

My horse to yours, no.

MARCIUS

'Tis done.

LARTIUS

Agreed.

MARCIUS

Say, has our general met the enemy?

MESSENGER

They lie in view, but have not spoke as yet.

LARTIUS

So, the good horse is mine.

MARCIUS

I'll buy him of you.

5

LARTIUS

No, I'll nor sell nor give him. Lend you him I will
For half a hundred years. Summon the town.

MARCIUS

How far off lie these armies?

MESSENGER

Within this mile and half.

MARCIUS

Then shall we hear their 'larum, and they ours.

Now, Mars, I prithee make us quick in work,

10

That we with smoking swords may march from hence

To help our fielded friends! Come, blow thy blast.

They sound a parley. Enter two Senators with others on the walls of Corioli.

Tullus Aufidius, is he within your walls?

104 *Exeunt.*] Ff *Exeunt* Ladies. SCENE IV.] Added by Rowe. On the staging of this Scene at the Globe, see note to l. 29 below. On the use of instruments for battle and other noises in this play, see de Banke, pp. 215, 251, 252; Naylor, pp. 160, 161, 170; and Cowling, pp. 38, 55, 57. Much information on stage walls will be found in Hodges and in Chambers: ES. BEFORE CORIOLI.] Capell Trenches before Corioli. Editors spell *Corioli* as in i. iii. 92. *Marcius*, . . . *Corioli*.] Ff *Martius*, . . . *Coriolus*: Here and throughout Cam and others spell *Marcius*, Brooke, Sisson *Martius*, *Corioli* spelt as above. The speech-prefixes in this Scene in Ff are: *Martius*, *Mar.*, *Mart.*; *Lar.*, *Lart.*, *Tit.*; *Mess.*; *I. Senat.*; *I. Sol.*; *2. Sol.*; *All.* [Yonder . . . met.] One line in Pope; two in Ff, ending *News*: . . . *met*. Editors follow Pope.

FIRST SENATOR

No, nor a man that fears you less than he,
That 's lesser than a little.

Drum afar off.

Hark, our drums 15
Are bringing forth our youth! We 'll break our walls,
Rather than they shall pound us up. Our gates,
Which yet seem shut, we have but pinned with rushes;
They 'll open of themselves. Hark you, far off!

Alarum far off.

There is Aufidius. List what work he makes 20
Amongst your cloven army.

MARCIUS O, they are at it!

LARTIUS

Their noise be our instruction. Ladders, ho!

Enter the army of the Volsces.

MARCIUS

They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields. Advance, brave Titus. 25
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on, my fellows.
He that retires, I 'll take him for a Volsce,
And he shall feel mine edge.

*Alarum. The Romans are beat back to their trenches. Enter
Marcius, cursing.*

14 he,] Ff *he*, Cam and others *he*, Chambers *he*; Kittredge *he*. Brooke, Alexander *he*: 15 That's . . . drums] One line in Pope; two in Ff, ending *little*: . . . *Drummes* Editors follow Pope. *Drum afar off.*] Placed as in Ff. Cam, Craig place after *drums* 17 up. Our] F¹.² *vp our* F³ *up, our* F⁴ *up; our* Cam, Craig, Craig-Case, Brooke, Herford *up: our* Delius, Chambers, Kittredge, NCE, Sisson *up. Our* Alexander *up; our* 19 off!] F¹⁻³ *off* F⁴ *off*. Cam and others *off*! Delius *off*; Sisson *off*, *Alarum far off.*] Placed as in Ff. Delius, Chambers, Herford, Kittredge, NCE, Alexander, Sisson place after *themselves*. 22 *Enter . . . Volsces.*] F¹.² *Enter . . . Volces*. F³ *Enter . . . Volcies*. F⁴ *Enter . . . Volscies*. Cam and others follow F¹ but spell *Volsces*. Delius, Craig The *Volsces* enter and pass over the stage. Sisson *Enter Soldiers of the Volces*. 25 With . . . Titus.] One line in Pope; two in Ff, ending *Shields*. . . . Titus, Editors follow Pope. 28 *Volscs.*] F¹.² *Volce*, F³ *Volcie*, F⁴ *Volscie*, Cam and others *Volscs*, Sisson *Volce*, 29 *Alarum. . . . cursing.*] From Ff. Cam and others follow F (Craig omits cursing) Delius precedes F with *Alarum*, and exeunt Romans and *Volscs*, fighting (Delius omits

MARCIVS

All the contagion of the South light on you, 30
 You shames of Rome! you herd of— Boils and plagues
 Plaster you o'er, that you may be abhorred
 Farther than seen, and one infect another
 Against the wind a mile! You souls of geese,
 That bear the shapes of men, how have you run 35
 From slaves that apes would beat! Pluto and hell!
 All hurt behind, backs red, and faces pale
 With flight and agued fear! Mend, and charge home,
 Or, by the fires of heaven, I 'll leave the foe,
 And make my wars on you. Look to 't. Come on! 40
 If you 'll stand fast, we 'll beat them to their wives,
 As they us to our trenches followed.

Another alarum. The Volscs fly, and Marcius follows them to the gates, and is shut in.

cursing) Sisson Alarum. The Romans are beat back. Exeunt fighting. Re-enter Martius. Granville-Barker (GB5, p. 61) interpreted *back to their trenches* as meaning through one of the side doors on the stage. J. W. Saunders in Sh. Survey 7, p. 77, suggests that in this action the 'tarras,' or balcony, provided city-walls, and the study-doors at back of the stage the city-gates; and that the stage-rails and yard alleys alongside the raised stage constituted the trenches. 30 All . . . you,] Shakespeare several times alludes to the corrupting influence of the south: see 2 *Henry IV* ii iv 324, 325; *As You Like It* iii v 50; *Troilus* v i 16, 17; *Tempest* i ii 323, 324. Douce, i 9, quotes Batman upon *Bartholomeus Anglicus*. For various references in Ovid, *Metamorphoses*, see Fripp: SS, 123. 31 Rome! . . . of— Boils] From Johnson. F¹. ^a Rome: you *Heard of Byles* F³. ^a Rome: you *Herd of Biles* Johnson, Cam, Craig, Chambers, Brooke, Herford, N.C.E., Alexander *Rome! . . . of— Boils* Delius, Craig-Case, Kittredge *Rome! . . . of— Biles* Sisson *Rome, . . . of— boils* (Harrison considers that F's text is meant here to show the incoherence of Coriolanus under strong emotion. He reads *Rome: you herd of biles and plagues Plaster you, etc.*) 33 Farther] From Ff. Steevens, Delius, Craig, Chambers, Brooke, Herford, NCE *Further* Cam and others *Farther* 42 trenches followed.] F¹ *Trenches follows*. F³⁻⁴ *Trenches followed*. Cam, Delius, Craig, Chambers, Herford, NCE *trenches followed*. Brooke, Craig-Case *trenches follows*. Kittredge (after Lettsom) *trenches. Follow me!* Alexander *trenches. Follow me*. Sisson *trenches. Follow's*. Dyce omitted *follows* thinking the compositor had caught the word from the SD below it; and this is possible. *Another . . . in.*] Cam added *The Volscs fly*, but omitted *and . . . in*. Chambers, Brooke follow F. (Chambers after l. 45.) Herford, Kittredge, NCE, Alexander as Cam. (Kittredge retire, *for fly*, admitting *and* ^a. *in*) Delius, Craig *Another alarum*. The Volscs and Romans re-enter, and the fight is renewed. The Volscs retire into Corioli, and Marcius follows them to the gates. Craig-Case. *Another alarum*. The fight is renewed. The Volscs retire into Corioles, and Marcius follows them to the gates. Sisson *Alarum*. Re-enter Volces followed by Romans to the gates. Volces enter the

So, now the gates are ope. Now prove good seconds.

'Tis for the followers fortune widens them,

Not for the fliers. Mark me, and do the like.

45

Enter the gates.

FIRST SOLDIER

Foolhardiness. Not I.

SECOND SOLDIER

Nor I.

FIRST SOLDIER

See, they have shut him in.

Alarum continues.

ALL

To th' pot, I warrant him.

Enter Titus Lartius.

LARTIUS

What is become of Marcius?

ALL

Slain, sir, doubtless.

FIRST SOLDIER

Following the fliers at the very heels,

50

With them he enters; who upon the sudden

Clapped to their gates. He is himself alone,

To answer all the city.

LARTIUS

O noble fellow!

Who sensibly outdares his senseless sword

And when it bows, stand'st up! Thou art left, Marcius.

55

A carbuncle entire, as big as thou art,

Were not so rich a jewel. Thou wast a soldier

Even to Cato's wish, not fierce and terrible

gates and exeunt. 44 followers fortune] F¹ *followers Fortune*, F²⁻⁴ *Followers, Fortune* Editors *followers fortune* (Craig, Brooke *Fortune*) 45 *Enter the gates.*] From Ff. (F¹ Gati.) Cam and others *Enter the gates*. Delius *He enters the gates*, and is shut in. Craig, Craig-Case *He enters the gates*. Chambers *Another alarum*; and Marcius follows them to the gates, and is shut in. Alexander *Marcius enters the gates*. Sisson *Enter the gates and exit*. 47 *Nor I.*] Dyce added SD, Marcius is shut in. Cam, etc. admit this SD. Delius, Kittredge, Sisson omit. Rhodes: FF 133 detects here a reviser's hand: he thinks *Enter the Gate*, (*or Gates*) should have been deleted. Greg concedes that there may have been revision of SDs, but he finds Rhodes's argument confused and inaccurate. Greg: EP, 149. 48 *Alarum continues.*] Placed as in Ff. Cam and others place after *him*. Delius, Craig-Case, Kittredge, NCE follow F. Brooke places after *Nor I.* 55 *stand'st*] From Ff Rowe, Cam, Delius, Craig, Chambers, Brooke, Herford *stands* Craig-Case, Kittredge, NCE, Alexander *stand'st* Sisson *stands* left.] From Ff. Singer, Kittredge, Sisson *lost*, Cam and others *left*, 57 *Were*] F^{1, 2} *Were* 58 *Cato's*] From Theobald. F¹ *Calves* F²⁻⁴ *Calves* From Plutarch: "For he was euen

Only in strokes, but with thy grim looks and
The thunder-like percussion of thy sounds,
Thou mad'st thine enemies shake, as if the world
Were feverous and did tremble.

60

Enter Marcius, bleeding, assaulted by the enemy.

FIRST SOLDIER

Look, sir.

LARTIUS

O, 'tis Marcius!

Let 's fetch him off or make remain alike.

They fight, and all enter the city.

SCENE V. CORIOLI. A STREET.

Enter certain Romans, with spoils.

FIRST ROMAN

This will I carry to Rome.

SECOND ROMAN

And I this.

THIRD ROMAN

A murrain on 't! I took this for silver.

Alarum continues still afar off.

Enter Marcius and Titus Lartius with a trumpet.

MARCIVS

See here these movers that do prize their hours
At a cracked drachma! Cushions, leaden spoons,
Irons of a doit, doublets that hangmen would
Bury with those that wore them, these base slaves,

5

such another, as *Cato* would have a souldier and acaptaine to be, . . ." (Plutarch, 224; Brooke: Plutarch, ii 148.) Editors *Cato's* An anachronism: cf. ii i 103. 62 *Enter . . . enemy.*] From Ff. Cam and others follow F. Sisson Re-enter Martius, bleeding, fighting with Volces. SCENE V.] Added by Capell. CORIOLI. A STREET.] Added after Capell. Corioli spelt as in i iii 92. Sp.-prefixes in this Sc. in F²: I. Rom.; 2. Rom.; 3. Rom.; Mar.; Lar. 3 silver.] Ff add exeunt. See note to l. 8. Editors omit here, except Craig-Case, Brooke. Granville-Barker's statement that this exeunt is not in the Folio is incorrect (GB5, p. 62.) *Titus Lartius*] Ff Titus 5 drachma!] From Singer. F² 5 Drachme: F⁴ Drachm.; Cam, Kittredge, NCE, Alexander, Sisson drachma! Delius, Craig-Case drachm! Craig, Brooke drachma! Chambers drachma! 6 irons of a doit,]=iron goods not worth a half a farthing. A doit was a small Dutch coin. doublets] The executioner was entitled to his victim's apparel. See the talk between Sir Thomas More and the Hangman at the end of the play of *Sir Thomas More*, in Greg: BTM, p. 64; Brooke: SA, p. 417. 7 them, these] From F⁴. F² 7 them, These F³ them, These Editors them, these

Ere yet the fight be done, pack up. Down with them!

Exeunt Spoilers.

And hark, what noise the general makes! To him!
There is the man of my soul's hate, Aufidius, 10
Piercing our Romans. Then, valiant Titus, take
Convenient numbers to make good the city,
Whilst I, with those that have the spirit, will haste
To help Cominius.

LARTIUS Worthy sir, thou bleed'st.
Thy exercise hath been too violent 15
For a second course of fight.

MARCIUS Sir, praise me not:
My work hath yet not warmed me. Fare you well.
The blood I drop is rather physical
Than dangerous to me. To Aufidius thus
I will appear and fight.

LARTIUS Now the fair goddess, Fortune, 20
Fall deep in love with thee, and her great charms
Misguide thy opposers' swords! Bold gentleman,
Prosperity be thy page!

MARCUS Thy friend no less
Than those she placeth highest! So farewell.

LARTIUS
Thou worthiest Marcius! 25

Exit Marcius.

Go sound thy trumpet in the market place;
Call thither all the officers o' th' town,
Where they shall know our mind. Away! *Exeunt.*

SCENE VI. NEAR THE CAMP OF COMINIUS.

Enter Cominius as it were in retire, with Soldiers.

COMINIUS

Breathe you, my friends. Well fought! We are come off

8 them!] Kittredge adds Exeunt [the Spoilers]. Alexander Exeunt pillagers. This corresponds to F's exeunt, at l. 3. 9 To him!] F¹⁻² To him F³. 4 To him, Editors To him! 11 Romans. Then,] Ff Romanes: Then Cam and others Romans: then, (Some Romans;) Kittredge Romans. Thou, Chambers, Sisson Romans. Then, 15 been] F¹. 8 bin 19, 20 Than . . . fight.] One line in Ff. Divided as in Capell, whom editors follow. 25 Marcius!] From Capell. Ff Martius, Exit Marcius.] Added by Capell. 27 o' th'] F¹⁻² a' th' F³ o' th' Editors as in l i 40 (Chambers of the) SCENE VI.] Added by Capell. NEAR . . . COMINIUS.] Added by Capell. Enter . . . Soldiers.] From Ff. Cam and others follow F. Delius Enter Cominius and Forces, as in retreat. (Craig similar)

Like Romans, neither foolish in our stands
 Nor cowardly in retire. Believe me, sirs,
 We shall be charged again. Whiles we have struck,
 By interims and conveying gusts we have heard 5
 The charges of our friends. Ye Roman gods,
 Lead their successes as we wish our own,
 That both our powers, with smiling fronts encount'ring,
 May give you thankful sacrifice!

Enter a Messenger.

Thy news?

MESSENGER

The citizens of Corioli have issued, 10
 And given to Lartius and to Marcius battle.
 I saw our party to their trenches driven,
 And then I came away.

COMINIUS Though thou speakest truth,
 Methinks thou speakest not well. How long is 't since?

MESSENGER

Above an hour, my lord. 15

COMINIUS

'Tis not a mile: briefly we heard their drums.
 How couldst thou in a mile confound an hour,
 And bring thy news so late?

MESSENGER Spies of the Volscs

Held me in chase, that I was forced to wheel
 Three or four miles about; else had I, sir, 20
 Half an hour since brought my report.

Enter Marcius.

COMINIUS Who 's yonder

That does appear as he were flayed? O gods!
 He has the stamp of Marcius, and I have

Sisson Enter Cominius with Soldiers in retreat. The speech-prefixes in this Scene in F¹ are: Com.; Mess., Mes.; Mar., Martius, Mart. 4 struck,] F¹. ^s strooke F² strook F⁴ struck Editors struck, 6 Ye] Ff The Hanmer, Cam and others Ye Craig-Case, Brooke, Alexander, Sisson The 9 Enter a Messenger.] In Ff after *Newes?* Editors place after *sacrifice!* Sisson omits a 13 speakest] Rowe, Cam, etc. *speak'st* Ff, Chambers, Kittredge, Sisson *speakest* 16 briefly]=soon, quickly 17 in a mile confound an hour,]=consume an hour in going a mile. Cf. 1 *Henry IV* i iii 100. 19 Held...chase,] Huntsmen rode at the tail of young hounds when uncoupled from the old hounds, to keep them from straying. *Hold in chase* was a common phrase several times used by Shakespeare. See Madden: D, 54. 21 *Enter Marcius.*] Placed as in Ff. Dyce, Craig, Chambers, Herford place after *man*, l. 27. Cam and

Beforetime seen him thus.

MARCIVS Come I too late?

COMINIUS

The shepherd knows not thunder from a tabor 25
More than I know the sound of Marcivs' tongue
From every meaner man.

MARCIVS Come I too late?

COMINIUS

Ay, if you come not in the blood of others,
But mantled in your own.

MARCIVS O, let me clip ye

In arms as sound as when I wooed; in heart 30
As merry as when our nuptial day was done,
And tapers burned to bedward!

COMINIUS Flower of warriors,

How is 't with Titus Lartius?

MARCIVS

As with a man busied about decrees:
Condemning some to death, and some to exile; 35
Ransoming him or pitying, threat'ning th' other;
Holding Corioli in the name of Rome
Even like a fawning greyhound in the leash,
To let him slip at will.

COMINIUS Where is that slave

Which told me they had beat you to your trenches? 40
Where is he? Call him hither.

MARCIVS

Let him alone;
He did inform the truth. But for our gentlemen,
The common file—a plague! Tribunes for them!—
The mouse ne'er shunned the cat as they did budge
From rascals worse than they.

COMINIUS But how prevailed you? 45

MARCIVS

Will the time serve to tell? I do not think.
Where is the enemy? Are you lords o' th' field?

others follow F. 24 Beforetime] Ff Before time Hanmer, Cam and others Before-time Kittredge, Sisson Beforetime MARCIUS] Dyce, Craig, Chambers, Herford add (Within) 30, 31 wooed; . . . As] From Theobald. Ff woo'd in heart; As Cam, Delius, Craig-Case, Herford, Sisson follow Theobald. Craig, Chambers, Brooke, Kittredge, NCE, Alexander wooed, . . . As 32, 33 Flower . . . Lartius?] Divided as in Pope; one line in Ff. Editors follow Pope. 43 file— . . . them!—] Ff file, (a plague—Tribunes for them) (F^a, * plague Tribunes) Cam and others file— . . . them!— Delius, Kittredge file (a . . . them!) Alexander file— . . . them! Craig-Case file,— . . . them! Sisson file— . . . them— 46 tell?] F¹, * tell, F^a, Editors tell? 47 o' th'] F¹ a' th' F^a a' th' F^a a' th' F^a o' th' Editors as in r 40. (Chambers of the).

If not, why cease you till you are so?

COMINIUS Marcius,

We have at disadvantage fought, and did

Retire to win our purpose.

50

MARCUS

How lies their battle? Know you on which side

They have placed their men of trust?

COMINIUS As I guess, Marcius,

Their bands i' th' vaward are the Antiates,

Of their best trust; o'er them Aufidius,

Their very heart of hope.

MARCUS

I do beseech you,

55

By all the battles wherein we have fought,

By th' blood we have shed together, by th' vows

We have made to endure friends, that you directly

Set me against Aufidius and his Antiates;

And that you not delay the present, but,

60

Filling the air with swords advanced and darts,

We prove this very hour.

COMINIUS

Though I could wish

You were conducted to a gentle bath,

And balms applied to you, yet dare I never

Deny your asking. Take your choice of those

65

That best can aid your action.

MARCUS

Those are they

That most are willing. If any such be here—

As it were sin to doubt—that love this painting

Wherein you see me smeared; if any fear

Lesser his person than an ill report;

70

If any think brave death outweighs bad life

And that his country's dearer than himself;

Let him alone, or so many so minded,

Wave thus to express his disposition,

And follow Marcus.

75

*They all shout and wave their swords, take him up in
their arms, and cast up their caps.*

48-50 Marcus, . . . purpose.] Divided as in Capell. Two lines in Ff, ending *fought*, . . . *purpose*. Cam and others follow Capell. Delius, Craig, Craig-Case, Brooke, follow F. 51 which] F¹ w^c F² ⁴ *what* Editors *which* 53 Their] Kellner, 131 proposes *The Antiates*,] From Pope and Plutarch, 225; Brooke: Plutarch ii 151. F¹, ² *Antients* F³, ⁴ *Ancients* Cam and others *Antiates*, (= inhabitants of Antium.) Chambers *Antiatès*, Craig-Case *Antiat*, 57-59 By th' . . . *Antiates*,] Divided as in Pope. Four lines in Ff, ending *together*, . . . *made* . . . *me* . . . *Antiat*, Editors follow Pope (Chambers *Antiatès*, Craig-Case *Antiat*,:) 60, 61 but, . . . *advanced*] Ff (*but* . . . *aduanc'd*) Editors *but*, . . . *advanced* 62 *prove*] = put to the proof 70 *Lesser*] From F³, ⁴. F¹, ² *Lessen* Editors *Lesser* 75 *They*]

O, me alone! make you a sword of me?
 If these shows be not outward, which of you
 But is four Volscies? None of you but is
 Able to bear against the great Aufidius
 A shield as hard as his. A certain number,
 Though thanks to all, must I select from all. The rest
 Shall bear the business in some other fight,
 As cause will be obeyed. Please you to march;
 And four shall quickly draw out my command,
 Which men are best inclined.

80

COMINIUS March on, my fellows.
 Make good this ostentation, and you shall
 Divide in all with us.

85

Exeunt.

SCENE VII. THE GATES OF CORIOLI.

Titus Lartius, having set a guard upon Corioli, going with drum and trumpet toward Cominius and Caius Marcius, enters with a Lieutenant, other Soldiers, and a Scout.

LARTIUS

So, let the ports be guarded. Keep your duties
 As I have set them down. If I do send, dispatch
 Those centuries to our aid; the rest will serve
 For a short holding. If we lose the field,

Sisson omits. 76 O, . . . me?] Ff *Oh me alone, make you a sword of me:* Cam, Chambers, Herford, Alexander *O, me alone! make . . . me?* Delius *O me, alone! Make . . . me?* Craig, Craig-Case *O! me alone? Make . . . me?* Brooke *O, me alone! Make . . . me!* Kittredge *O, me alone? Make . . . me?* NCE *O, me alone, make . . . me?* Sisson *O' me alone? Make . . . me? make . . . me?*] They brandish their swords and lift him aloft like a sword among them. 81 from all.] Ff *from all:* Hanmer omitted, reading *Though . . . rest* as one line. Kittredge followed Hanmer, reading (*Though thanks to all*) *must I select. The rest* The rest] Begins l. 82 in Ff. Boswell shifted to l. 81, and editors follow. 83 As . . . obeyed.] Kellner, 54, proposes *As cause will be. Obey!* Unnecessary. The meaning is, As the cause then in question shall demand. 84 And four shall] From Ff. Many emendations proposed. Capell conj. *And I shall* Keightley *And forth shall* Bailey *Fortune shall* and so on. Delius explains the text well: in order to show his impartiality in the selection of fighters, Coriolanus will not select the men himself, but leaves it to four others. Cam and others *And four shall* Kittredge *And I shall* SCENE VII.] Added by Capell. THE . . . CORIOLI.] Added by Capell. Editors' spellings of *Corioli* as in l iii 92. *Titus . . . Scout.*] From Ff, with spellings in F¹ *Carioles . . . Martius, . . . Souldiours*, Cam and others follow F, some with slight variation. Sisson Enter Lartius, Lieutenant, Soldiers, and Scout, with drum and trumpet. Lartius sets a guard upon Corioles. The speech-prefixes in F¹ in this Scene are: Lar., Lart.; Lieu. 1 ports]=gates 3 centuries] Ff *Centuries* (= detachments of one hundred men.) Editors *centuries* (Theobald

We cannot keep the town.

LIEUTENANT

Fear not our care, sir.

5

LARTIUS

Hence, and shut your gates upon 's.

Our guider, come; to th' Roman camp conduct us. *Exeunt.*

SCENE VIII. A FIELD OF BATTLE BETWEEN THE ROMAN AND THE
VOLSCIAN CAMPS.

Alarum as in battle. Enter Marcius and Aufidius at several doors.

MARCIOUS

I'll fight with none but thee, for I do hate thee

Worse than a promise-breaker.

AUFIDIUS

We hate alike.

Not Afric owns a serpent I abhor

More than thy fame and envy. Fix thy foot.

MARCIOUS

Let the first budger die the other's slave,

And the gods doom him after!

5

AUFIDIUS

If I fly, Marcius,

Holloa me like a hare.

MARCIOUS

Within these three hours, Tullus,

Alone I fought in your Corioli walls

And made what work I pleased. 'Tis not my blood

Wherein thou seest me masked: for thy revenge

10

Wrench up thy power to th' highest.

AUFIDIUS

Wert thou the Hector

That was the whip of your bragged progeny,

Thou shouldst not 'scape me here.

Here they fight, and certain Volsces come in the aid of Aufidius.

Marcius fights till they be driven in breathless.

Centries Johnson Sentries). SCENE VIII.] Added by Capell. A . . . CAMPS.] Added by Capell. *Alarum as in battle.*] From Ff. Cam, Chambers, Brooke, Herford, Kittredge, NCE, Alexander follow F. Delius, Craig, Sisson *Alarum. Enter . . . doors.*] From Ff, with spellings in F¹ Martius . . . Auffidius Cam, Craig, Craig-Case Herford Enter, from opposite sides, Marcius and Aufidius. Delius Enter Marcus and Aufidius. Chambers, Brooke, Kittredge, NCE, Alexander, Sisson follow F. The speech-prefixes in this Scene in F¹ are Mar.; Auffid., Auf. 3, 4 Not . . . envy.] Based on proverb that Africa produces new monsters. Cf. Tilley: A, 56. 6, 7 If . . . hare.] Divided as in Theobald; one line in Ff. Editors follow Theobald. 7 Holloa] Ff *hollow* Theobald, Delius, Craig, Brooke *Halloo* Cam and others *Holloa* 11, 12 Wert . . . progeny,] Harrison counts this an error, pointing out that Hector was the champion of the Trojans from whom the Romans claimed descent; but, as Johnson, Malone and others point out, Aufidius can be taken to mean that Hector was the whip used against the Greeks by those from whom his hearers descended. 13 *Here . . . breathless.*] From Ff, with spellings in

Officious, and not valiant, you have shamed me
In your condemned seconds.

Exeunt. 15

SCENE IX. THE ROMAN CAMP.

Flourish. Alarum. A retreat is sounded. Enter, at one door, Cominius with the Romans; at another door, Marcius, with his arm in a scarf.

COMINIUS

If I should tell thee o'er this thy day's work,
Thou 't not believe thy deeds: but I 'll report it
Where senators shall mingle tears with smiles;
Where great patricians shall attend, and shrug,
I 'th' end admire; where ladies shall be frighted, 5
And, gladly quaked, hear more; where the dull tribunes,
That with the fusty plebeians hate thine honours,
Shall say against their hearts 'We thank the gods
Our Rome hath such a soldier.'
Yet cam'st thou to a morsel of this feast, 10
Having fully dined before.

Enter Titus Lartius, with his power, from the pursuit.

LARTIUS

O general,

Here is the steed, we the caparison:
Hadst thou beheld—

MARCUS

Pray now, no more. My mother,

Who has a charter to extol her blood,
When she does praise me grieves me. I have done 15
As you have done,—that 's what I can: induced
As you have been,—that 's for my country.

F¹ Voices . . . Auff. Martius Cam, Herford, Sisson follow F, omitting *Here Delius, Craig* They fight. . . . to the aid of Aufidius. Chambers, Craig-Case, Brooke, Kittredge, NCE, Alexander follow F. 15 *Exeunt.*] Ff omit. Capell *Exeunt* fighting, driven in by Marcius. Alarum. Retreat. Cam and others *Exeunt.* Delius, Craig *Exeunt* fighting, all driven by Marcius (Craig *driven in by*) Brooke Exit. SCENE IX.] Added by Capell. THE . . . CAMP.] Added by Capell. *Flourish. . . . scarf.*] From Ff, with spellings in F¹ Romanes: . . . Martius; at one door, . . . at another door.] Cam, Craig, Herford from one side, . . . from the other side, Delius, Craig-Case at one side, . . . at the other side, Chambers, Brooke, Kittredge, NCE, Alexander, Sisson follow F. The speech-prefixes in this Scene in F¹ are: Com.; Titus Lartius, Lartius; Martius, Mar.; Omnes. 2 Thou't] From F¹⁻². F¹ Thou'lt Cam, Delius, Craig, Chambers, NCE Thou't: Craig-Case, Brooke, Kittredge, Alexander, Sisson Thou 't Herford Thou'ldst 11 Lartius.] Ff omit. 13, 14 My . . . blood,] Divided as in Pope; one line in Ff. Editors follow Pope. 15-17 When . . . country.] Divided as in Hammet. In Ff lines end in me: . . . can, . . . Countrey: Editors follow Hammet. 16, 17] Dashes added by editor. Cam and others done, . . . been;

Never sound more! When drums and trumpets shall
 I' th' field prove flatterers, let courts and cities be
 Made all of false-faced soothing! When steel grows
 Soft as the parasite's silk, let him be made 45
 A coverture for th' wars! No more, I say!
 For that I have not washed my nose that bled
 Or foiled some debile wretch, which without note
 Here 's many else have done, you shout me forth
 In acclamations hyperbolical; 50
 As if I loved my little should be dieted
 In praises sauced with lies.

COMINIUS Too modest are you;
 More cruel to your good report than grateful
 To us that give you truly. By your patience,
 If 'gainst yourself you be incensed, we 'll put you,— 55
 Like one that means his proper harm,—in manacles,
 Then reason safely with you. Therefore, be it known,
 As to us, to all the world, that Caius Marcius
 Wears this war's garland: in token of the which,
 My noble steed, known to the camp, I give him 60
 With all his trim belonging; and from this time,
 For what he did before Corioli, call him,
 With all th' applause and clamour of the host,

soothing! . . . silk, . . . wars! . . . washed . . . wretch, . . . done, . . . forth . . . hyperbolical; (some profane . . .) Chambers, Kittredge, Alexander, Sisson end in profane . . . shall . . . be . . . grows . . . made . . . say! . . . bled . . . note . . . forth . . . hyperbolical, (Alexander say. . . bled, Sisson profane, . . . bled,) 45 soft . . . silk,] Proverbial: cf. Tilley: S, 449. 45-46 him . . . coverture] From Steevens. Ff him . . . Overture Theobald Hymns . . . overture Tyrwhitt conj. this . . . coverture Knight them . . . overture Cam, Delius, Craig, Chambers, Kittredge, NCE him . . . coverture Craig-Case, Brooke, Herford, Alexander, Sisson him . . . overture Kellner, 1, 2, treats the phrase as unintelligible. Gordon referred him to steel, and Delius and Herford much more probably to the parasite's silk. Harrison reads overture meaning overthrower: see his Penguin edn., p. 147). coverture seems to give the more likely sense. Coriolanus wishes to banish all flattery from martial affairs. When, he ironically says, in flattery's enervating process, the warrior's steel becomes as soft as the parasite's silk garment, let that be made our armour for the wars. The many explanations of the passage have been collected by Furness in 14 pages of notes (pp. 145-158). 49-50 you . . . hyperbolical;] Divided as in Knight. One line in Ff. See note to 41-50. 49 shout] F¹⁻² shoot F⁴ shout Editors shout 52 praises sauced] F¹⁻² prayses, sawc'st Cam and others praises sauced Delius, Craig, Craig-Case, Brooke, Kittredge, NCE, Alexander praises sauc'd 55-56 you,— . . . harm,—] Like . . . harm, bracketed in Ff, Delius, Kittredge. Cam and others you, . . . harm, Alexander you— . . . harm— 61 belonging;] Onions glosses as (?) caparison (of a horse). Schmidt explains as "whatever is in thee, thy endowments." But the original in Plutarch settles the point:

Marcus Caius Coriolanus. Bear
Th' addition nobly ever!

65

Flourish. Trumpets sound, and drums.

OMNES

Marcus Caius Coriolanus!

CORIOLANUS

I will go wash;
And when my face is fair, you shall perceive
Whether I blush or no. Howbeit, I thank you.
I mean to stride your steed; and at all times
To undercrest your good addition
To th' fairness of my power.

70

COMINIUS

So, to our tent,
Where, ere we do repose us, we will write
To Rome of our success. You, Titus Lartius,
Must to Corioli back. Send us to Rome
The best, with whom we may articulate
For their own good and ours.

75

LARTIUS

I shall, my lord.

CORIOLANUS

The gods begin to mock me. I that now
Refused most princely gifts, am bound to beg
Of my lord general.

COMINIUS

Take 't: 'tis yours. What is 't?

80

CORIOLANUS

I sometime lay here in Corioli
At a poor man's house: he used me kindly.

"he gaue him . . . a goodly horse with a capparison, and all furniture to him:" (Plutarch, 225; Brooke: Plutarch, ii 152.) 64-66 Marcus Caius . . . Marcus Caius] F¹. ² Marcus Caius . . . Marcus Caius F². ⁴ Martius Caius . . . Martius Caius Cam and others *Caius Martius* . . . *Caius Martius* Sisson *Martius Caius* . . . *Martius Caius* 64-65 Marcus . . . ever!] Divided as in Steevens. One line in Ff. Cam and others end lines in *Bear* . . . *ever!* (Sisson *ever*.) Delius, Alexander end in *Coriolanus*. . . *ever!* 66 OMNES] From Ff. Cam and others All. Brooke, Kittredge Omnes. 67, 78, 81, 89 CORIOLANUS] From Steevens. Ff *Martius* or *Mar*. Cam and others prefix for Coriolanus. Kittredge *Mar*. 67 I will go wash;] Granville-Barker treats these remarks as humorous and becoming simplicity. (GB 5, pp. 68, 177.) Does not Coriolanus also imply "I will cleanse me of this unpleasant flattery?" 71 undercrest . . . addition] *To undercrest* means to bear like a crest; and *addition* as in l. 65, signifies the added title of Coriolanus. The text does not support Clemens's idea, p. 104, that Coriolanus refers to the gift of the charger. 73 Where, ere] F¹⁻³ *Where ere* F⁴ *Where, e're* Pope, Cam and others *Where, ere* Sisson *Where ere* 76 The best,]=The principal people. 78-80 The . . . general.] Divided as in Hanmer. In Ff lines end in *me*: . . . *gifts*, . . . *Generall*. Editors follow Hanmer. 80 Take 't:] F¹ *Tak 't* Delius, Craig-Case, after Johnson, *Take it*: Cam and others *Take 't*; Craig, Chambers *Take it*; Alexander

He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelmed my pity. I request you
To give my poor host freedom.

85

COMINIUS O, well begged!
Were he the butcher of my son, he should
Be free as is the wind. Deliver him, Titus.

LARTIUS

Marcus, his name?

CORIOLANUS By Jupiter, forgot!
I am weary; yea, my memory is tired.
Have we no wine here?

90

COMINIUS Go we to our tent.
The blood upon your visage dries: 'tis time
It should be looked to. Come.

Exeunt.

SCENE X. THE CAMP OF THE VOLSCES.

A flourish. Cornets. Enter Tullus Aufidius, bloody, with two or three Soldiers.

AUFIDIUS

The town is ta'en!

SOLDIER

'Twill be delivered back on good condition.

AUFIDIUS

Condition!

I would I were a Roman, for I cannot,
Being a Volsce, be that I am. Condition!
What good condition can a treaty find
T' th' part that is at mercy? Five times, Marcus,
I have fought with thee: so often hast thou beat me;
And wouldst do so, I think, should we encounter
As often as we eat. By th' elements,
If e'er again I meet him beard to beard,

5

10

Take 't— Sisson *Take 't*, 88 free . . . wind.] Proverbial: cf. Tilley: A, 88, and John, iii 8. SCENE X.] Added by Capell. THE . . . VOLSCES.] Added by Pope (Volsce.) A . . . Soldiers.] From Ff, with spellings in F¹ Auffidius . . . Souldiers. Sisson omits Tullus . . . two or three Granville-Barker thinks that "A flourish. Cornets," probably belongs to the end of the preceding Scene, as Scene X calls for no sort of "flourish." (GB 5, p. 69.) The speech-prefixes in this Scene in F¹ are: Auffi., Auffid., Auf.; Sould., Sol., Soul. 2, 16, 29, 33 SOLDIER.] Pf as above. Capell prefixed for First Soldier. Cam, Delius, Craig, Chambers, Craig-Case, Herford, NCE, Alexander, Sisson follow Capell. Brooke Sol, Kittredge Soldier. 5 Volsce.] F¹, 4 Volce, F² Volcie, F³ Volsce. Editors spell as in i 1213. 7 at mercy?] From French *a merci* = completely in the victor's power. See Prins, *French Influence in Engl. Phrasing*, 1932, p. 68.

He's mine, or I am his. Mine emulation
 Hath not that honour in 't it had; for where
 I thought to crush him in an equal force,
 True sword to sword, I'll potch at him some way 15
 Or wrath or craft may get him.

SOLDIER He's the devil.

AUFIDIUS

Bolder, though not so subtle. My valour's poisoned
 With only suff'ring stain by him; for him
 Shall fly out of itself. Nor sleep nor sanctuary,
 Being naked, sick, nor fane nor Capitol, 20
 The prayers of priests nor times of sacrifice,
 Embarquements all of fury, shall lift up
 Their rotten privilege and custom 'gainst
 My hate to Marcius. Where I find him, were it
 At home, upon my brother's guard, even there, 25
 Against the hospitable canon, would I
 Wash my fierce hand in 's heart. Go you to th' city;
 Learn how 'tis held, and what they are that must
 Be hostages for Rome.

SOLDIER Will not you go?

AUFIDIUS

I am attended at the cypress grove. I pray you— 30
 'Tis south the city mills—bring me word thither
 How the world goes, that to the pace of it
 I may spur on my journey.

SOLDIER I shall, sir. *Exeunt.*

ACT II

SCENE I. ROME. A STREET.

Enter Menenius, with the two Tribunes of the people, Sicinius and Brutus.

MENENIUS The augurer tells me we shall have news to-night.

15 sword, . . . way] Ff *Sword*: . . . way, Cam and others *sword*, . . . way, Craig, Brooke *sword*— . . . way Chambers, Craig-Case, Herford *sword*, . . . way Kittredge *sword*, . . . way. NCE *sword*, . . . way; potch] F¹.^a *potche* F².^a *potch* = thrust: dialect in Warwickshire. see Wright: DD, sub *Poach* 22 Embarquements] From Ff (=impediments). Rowe *Embarkments* Heath conj. *Embargments* Cam and others *Embarquements* Herford *Embarguements* Kittredge, NCE *Embargements* 30 cypress] Ff *Cyprus* 30, 31 you— . . . mills—] F¹.^a *you ('Tis . . . Mills)* F².^a *you ('Tis . . . Mill)* Cam and others *you— . . . mills—* Delius, Kittredge *you ('Tis . . . mills)* (Delius *you*,) Craig-Case *you, . . . mills*, ACT II SCENE I.] From Rowe. Ff *Actus Secundus. ROME. A STREET.*] Added by editor. *Enter, . . . Brutus.*] From Ff. Cam, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE,

- BRUTUS Good or bad?
- MENENIUS Not according to the prayer of the people, for
 they love not Marcius.
- SICINIUS Nature teaches beasts to know their friends. 5
- MENENIUS Pray you, who does the wolf love?
- SICINIUS The lamb.
- MENENIUS Ay, to devour him; as the hungry plebeians
 would the noble Marcius.
- BRUTUS He 's a lamb indeed that baes like a bear. 10
- MENENIUS He 's a bear indeed that lives like a lamb. You
 two are old men: tell me one thing that I shall ask you.
- BOTH TRIBUNES Well, sir.
- MENENIUS In what enormity is Marcius poor in that you
 two have not in abundance? 15
- BRUTUS He 's poor in no one fault, but stored with all.
- SICINIUS Especially in pride.
- BRUTUS And topping all others in boasting.
- MENENIUS This is strange now. Do you two know how you
 are censured here in the city, I mean of us o' th' right-hand file? 20
 Do you?
- BOTH TRIBUNES Why, how are we censured?
- MENENIUS Because you talk of pride now,—will you not be
 angry?
- BOTH TRIBUNES Well, well, sir, well. 25
- MENENIUS Why, 'tis no great matter; for a very little thief
 of occasion will rob you of a great deal of patience. Give your
 dispositions the reins, and be angry at your pleasures;—at the
 least, if you take it as a pleasure to you in being so. You
 blame Marcius for being proud? 30

Alexander follow F. Delius, Craig Enter Menenius, Sicinius and Brutus. Sisson Enter Menenius, with Sicinius and Brutus. The speech-prefixes in this Scene in F¹ are: Men., Mene.; Bru., Brut., Brutus; Sicin., Scicin., Scici.; Both; Volum.; 2. Ladies; Virgil.; Valer.; Herauld; All; Coriol., Corio., Cor.; Com.; Mess. 1 augurer] F¹ *Agurer* 5 Nature . . . friends.] Reflects *Isaiah*, i 3: "The ox hath knowen his owner, and the asse his masters cribbe." (Noble: B, 240.) 13, 22, 25 BOTH TRIBUNES] Ff Both. Cam, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE, Alexander, Sisson *Both*. Delius Both Trib. Craig Sic. Bru. in l. 13; Both in ll. 22, 25. 16 with all.] F¹. *withall*. Editors *with all*. 20 o' th'] F¹. *a' th'* F⁴ *o' th'* Editors as in i i 40. us o' th' right-hand file?] "The place of honour to military men has always been the right of the line, and accordingly a captain always drew up his best and choicest men in the right-hand files of his company." Hon. J. W. Fortescue in *Sh. Eng.* i 114. 22 how are] F¹ *ho ware* 23 now,—will] From Capell. Ff *now, will* Cam and others *now,—will* Chambers, Kittredge, Alexander, Sisson *now—will* 28-29 pleasures;— . . . least, if] Ff *pleasures (at the least) if* Theobald, Cam and others *pleasures; at the least, if* Kittredge, Alexander, Sisson *pleasures—at the least, if* 30 proud?] From Capell. Ff

BRUTUS We do it not alone, sir.

MENENIUS I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single. Your abilities are too infant-like for doing much alone. You talk of pride! O that you could turn your eyes toward the napes of your necks, and make but an interior survey of your good selves! O that you could! 35

BOTH TRIBUNES What then, sir?

MENENIUS Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates,—alias fools,—as any in Rome. 40

SICINIUS Menenius, you are known well enough too.

MENENIUS I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in 't; said to be something imperfect in favouring the first complaint, hasty and tinder-like upon too trivial motion; one that converses more with the buttock of the night than with the forehead of the morning. What I think I utter, and spend my malice in my breath. Meeting two such wealsmen as you are,—I cannot call you Lycurguses—if the drink you give me touch my palate adversely, I make a crooked face at it. I cannot say your worships have delivered the matter well when I find the ass in compound with the major part of your syllables; and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you have good faces. If you see this in the map of my microcosm, follows it that 55

proud. Cam and others proud? Kittredge, Sisson proud. 40] Dashes replace F's brackets. Cam, Chambers, Craig-Case, Herford, NCE, Sisson *magistrates, . . . fools*, Delius, Kittredge preserve brackets. Craig, Brooke, Alexander *magistrates— . . . fools—* 44 allaying] =diluting Cf. *M. of Venice* II ii 163, 164. 45, 46 favouring . . . complaint,] Collier proposed *thirst complaint*, A.A. in NQ, 19 March, 1864, p. 231, based his explanation on the preceding text: Menenius says he has two faults; first, patrician humour, and second, fondness for wine. But NED records no use of *complaint* as meaning infirmity before 1705. The usually accepted explanation is similar to those given by Dyce, Delius, Wright, Rolfe and Gordon, which is that Menenius was reputed to favour the complaint first heard without further inquiry. How the Tribunes procrastinate over cases and misjudge he declares later in ll. 62-71. See Furness's notes, pp. 176-179 46 upon too] F¹ *vppon, to* F²⁻⁴ *upon, to* Editors *upon too* 50 Lycurguses—] F¹ Licurgusses,) F²⁻⁴ Licurgusses) 51 cannot] Ff *can* Theobald *can't* Capell *cannot* Cam, etc. *can't* Craig, Chambers, Craig-Case, Brooke, Kittredge, Alexander, Sisson *cannot* 53 ass in compound . . . syllables;] i.e., their names. Fripp: SS, 81, illustrates, as though "*Siciniass Velutass, and Juniass Brutass?*" 55 tell you] From Ff. Pope *tell you, you* Cam, Chambers, Herford, Alexander *tell you you* Delius, Craig, Craig-Case, Brooke, Kittredge, NCE, Sisson *tell you*

I am known well enough too? What harm can your bisson conspectuities glean out of this character, if I be known well enough too?

BRUTUS Come, sir, come, we know you well enough. 60

MENENIUS You know neither me, yourselves, nor anything. You are ambitious for poor knaves' caps and legs. You wear out a good wholesome forenoon in hearing a cause between an orange-wife and a faucet-seller, and then rejoin the controversy of threepence to a second day of audience. When you are hearing a matter between party and party, if you chance to be 65
pinched with the colic, you make faces like mummers; set up the bloody flag against all patience; and, in roaring for a chamber pot, dismiss the controversy bleeding, the more entangled by your hearing. All the peace you make in their cause 70
is calling both the parties knaves. You are a pair of strange ones.

BRUTUS Come, come, you are well understood to be a perfecter giber for the table than a necessary benchman in the Capitol.

MENENIUS Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you 75
speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion or to be entombed in an ass's pack-saddle. Yet you must be saying Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion; 80
though peradventure some of the best of 'em were hereditary hangmen. God-den to your worships. More of your conversation would infect my brain, being the herdsmen of the beastly plebeians. I will be bold to take my leave of you.

Brutus and Sicinius aside.

57 bisson] F¹.² *beesome* F³ *beesom* F⁴ *Besom* = purblind. Cf. *Hamlet* II ii 482. Theobald, Cam and others *bisson* Kittredge *beesom* conspectuities] Delius and NED describe as a humorous word-coinage. The former glosses as sharp-sightedness (*Scharfsichtigkeit*). 62 caps and legs.] = obsequious deference. 62-71. You . . . knaves.] Lord Campbell remarks, "Shakespeare here mistakes the duties of the *Tribune* for those of the *Prætor*,—but in truth he was recollecting with disgust what he had himself witnessed in his own country." Campbell: SLA, 96. 64 orange] F¹.² *Orendge* faucet-] F¹.² *Forset-* F⁴ *Fauset-* Rowe, Cam, Delius, Craig, Brooke, Herford, Alexander *fosset-* Chambers, Craig-Case, Kittredge *forset-* NCE, Sisson *fauces-* 68 bloody flag] The signal for onslaught. Cf. *Henry V*, I ii 101, *J. Caesar* V i 14. 75-76 are. When . . . purpose, it] F¹.² *are, when . . . purpose. It* F⁴ *are; when . . . purpose, it* Cam and others *are. When . . . purpose, it* Craig, Craig-Case, Brooks *are. When . . . purpose it* 84 *Brutus . . . aside.*] F¹ Bru. and Scic. *Aside.* F¹.² Brutus and Sicinius. *Aside.* Cam and others Brutus and Sicinius go aside. Delius, Brutus and Sicinius retire to the back of the scene. Craig-Case Brutus and Sicinius stand aside. Kittredge Brutus and Sicinius aside.

Enter Volumnia, Virgilia, and Valeria.

How now, my as fair as noble ladies,—and the moon, were she 85
earthly, no nobler—whither do you follow your eyes so fast?

VOLUMNIA Honourable Menenius, my boy Marcius approaches:
for the love of Juno, let 's go.

MENENIUS Ha! Marcius coming home?

VOLUMNIA Ay, worthy Menenius, and with most prosperous 90
approbation.

MENENIUS Take my cap, Jupiter, and I thank thee. Hoo!
Marcius coming home?

VIRGILIA, VALERIA Nay, 'tis true.

VOLUMNIA Look, here 's a letter from him. The state hath 95
another, his wife another; and I think there 's one at home for
you.

MENENIUS I will make my very house reel to-night. A letter for
me?

VIRGILIA Yes, certain, there 's a letter for you. I saw 't. 100

MENENIUS A letter for me! It gives me an estate of seven years'
health; in which time I will make a lip at the physician. The
most sovereign prescription in Galen is but empiricute, and, to
this preservative, of no better report than a horse-drench. Is
he not wounded? He was wont to come home wounded. 105

VIRGILIA O, no, no, no.

VOLUMNIA O, he is wounded: I thank the gods for 't.

MENENIUS So do I too, if it be not too much. Brings a victory in
his pocket? The wounds become him.

VOLUMNIA On 's brows. Menenius, he comes the third time home 110
with the oaken garland.

Enter . . . Valeria.] From F¹. F²⁻⁴ *Enter Volumnia and Valeria.* Editors follow F¹. (Delius *Valeria*, etc.) 85-86 now, . . . nobler—] Ff *now* (*my . . . Noble*) *Ladies*, and . . . *Nobler*; Cam and others now, . . . *ladies*,—and . . . *nobler*—(Brooke *nobler*,—) Delius now, . . . *ladies*, (and . . . *nobler*,) Chambers now, . . . *ladies*—and . . . *nobler*— Craig-Case now, . . . *ladies*, . . . and . . . *nobler*, Kittredge now, . . . *ladies*—and . . . *nobler*, 92 Take my cap,] He tosses his cap in the air. 94 VIRGILIA, VALERIA] From Capell. Ff 2. Ladies. Cam, Craig-Case, Sisson prefix for Virgilia, Valeria. Delius Two Ladies. Chambers Volumnia, Virgilia. Craig, Herford, Alexandria Vol., Vir. Brooke, Kittredge, NCE 2 Ladies. 102 make a lip] Schmidt explains as "laugh at him, snap my fingers at him." Onions: make a contemptuous face at. 103 Galen] An anachronism. empiricute,] F¹. * *Emperickcutique*; F². & *Empericktique*, Malone *empiricute*, Cam and others *empiricute*, Delius *empiricte*, Delius treats F¹ as a manifest printer's error and regards *empiricute* as a device to 'save' the Folio. But Menenius is a word-coiner. See note to ll. 57, 116. *empiricute* is a quack word which also means quackish. 105 wounded.] From Pope. Ff *wounded*? Editors *wounded*. 108 a] Ff *a* (=he) Theobald, Cam, Craig, Chambers, Craig-Case, Brooke, Herford *a* Delius, Kittredge, NCE, Alexander, Sisson *a* 110 brows. Menenius,] From

MENENIUS Has he disciplined Aufidius soundly?

VOLUMNIA Titus Lartius writes they fought together, but Aufidius got off.

MENENIUS And 'twas time for him too, I 'll warrant him that. 115
And he had stayed by him, I would not have been so fidiused
for all the chests in Corioli, and the gold that 's in them. Is the
Senate possessed of this?

VOLUMNIA Good ladies, let 's go. Yes, yes, yes, the Senate has
letters from the general wherein he gives my son the whole name 120
of the war. He hath in this action outdone his former deeds
doubly.

VALERIA In troth, there 's wondrous things spoke of him.

MENENIUS Wondrous! ay, I warrant you, and not without his
true purchasing. 125

VIRGILIA The gods grant them true!

VOLUMNIA True! pow, waw.

MENENIUS True! I 'll be sworn they are true. Where is he
wounded? (*To the Tribunes*) God save your good worships!
Marcius is coming home. He has more cause to be proud. 130
Where is he wounded?

VOLUMNIA I 'th' shoulder and i' th' left arm. There will be large
cicatrices to show the people when he shall stand for his place.
He received in the repulse of Tarquin seven hurts i' th' body.

MENENIUS One i' th' neck, and two i' th' thigh: there 's nine that 135
I know.

VOLUMNIA He had before this last expedition twenty-five wounds
upon him.

MENENIUS Now it 's twenty-seven: every gash was an enemy's
grave. (*A shout and flourish.*) Hark! the trumpets. 140

VOLUMNIA These are the ushers of Marcius: before him he carries
noise, and behind him he leaves tears.

F⁴. F¹⁻³ *Browes*: Menenius, Cam, Craig-Case, Herford *brows*: Menenius, Delius *brows*, Menenius: Craig, Brooke *brows*, Menenius; Chambers, Kittredge, NCE, Sisson *brows*. Menenius, Alexander *brows*, Menenius, 112 Has] F¹⁻³ *Ha's* F⁴ *Has* Editors *Has* 116 fidiused] Ff *fiddious'd*, Editors *fidiused* or *fidius'd* 119, 130 has] F¹⁻³ *ha's* 127 pow, waw.] Ff *pow waw*. Capell, Cam and others *pow, wow*. Chambers *pow waw!* Kittredge *Pow, waw!* Craig-Case, Alexander *pow waw*. Sisson *Pow waw*. 129 wounded? . . . worships!] Ff *wounded, . . . Worships?* Editors *wounded? . . . worships!* 129 (*To the Tribunes*)] Added by Theobald, generally adopted. 130 proud.] Craig, Brooke add SD: *To Volumnia*. 140 (*A . . . flourish.*)] In Ff after *Trumpets*. Cam and others place after *grave*. Brooke, NCE place after *trumpets*. 141-142 These . . . tears.] Prose in Pope. Three lines in Ff, ending Martius: . . . Noyse; . . . Teares: Editors prose. Marcius: . . . tears.] F¹ Martius: . . . Teares: Cam and others *Marcius: . . . tears*: Chambers, NCE *Marcius; . . . tears*. Kittredge, Sisson *Marcius. . . tears*. (Sisson *Martius.*) Alexander *Marcius. . . tears*:

Death, that dark spirit, in 's nery arm doth lie;
Which, being advanced, declines, and then men die.

A sennet. Trumpets sound. Enter Cominius the General and Titus Lartius; between them, Coriolanus, crowned with an oaken garland; with Captains and Soldiers, and a Herald.

HERALD

Know, Rome, that all alone Marcius did fight 145
Within Corioli gates, where he hath won,
With fame, a name to Marcius Caius. These
In honour follows Coriolanus.
Welcome to Rome, renownéd Coriolanus!

Sound flourish.

ALL

Welcome to Rome, renownéd Coriolanus! 150

CORIANUS

No more of this: it does offend my heart.
Pray now, no more.

COMINIUS

Look, sir, your mother!

CORIANUS

O,

You have, I know, petitioned all the gods
For my prosperity! *Kneels.*

VOLUMNIA

Nay, my good soldier, up! 155
My gentle Marcius, worthy Caius, and
By deed-achieving honour newly named,—
What is it?—Coriolanus must I call thee?—

144 A . . . *Herald.*] From Ff, with spelling in F¹ Lartius: Cam, Delius, Craig follow F, omitting the General Chambers, Brooke, Herford, Craig-Case, Kittredge, NCE, Alexander follow F. Sisson follows F, omitting A . . . the General . . . Titus . . . a (All spell *Lartius*) In i v 11 T. Lartius is directed to hold Corioli and is reported to do so in i vi 34-37. In i vii he leaves the city for the Roman camp at Corioli, is at the camp in i ix, whence he returns to Corioli. In SD, ii i 144 he appears in Rome with Cominius and Coriolanus. In ii ii 34 Menenius in Rome states that T. Lartius has been sent for, and in iii i 2 f. he is in Rome reporting on Aufidius's activities. It seems that he could hardly have been in Rome as mentioned in SD, ii i 144. Granville-Barker thinks this a slip on Shakespeare's part. (GB 5, p. 73.) 147 Marcius Caius.] Ff Martius Caius: Rowe, Cam and others Caius Marcius; Kittredge Caius Marcius. Sisson Martius Caius; These] Placed as in Capell. In Ff begins l. 148. Editors follow Capell. 148 In . . . Coriolanus!] From Steevens. Ff in honor followes Martius Caius Coriolanus. Editors follow Steevens. 149 *Sound flourish.*] Ff Sound. Flourish. Malone, Cam and others Flourish. Chambers, Craig-Case, Brooke, Kittredge Sound. Flourish. 151-154 No . . . prosperity!] Verse in Pope. Prose in Ff. Editors follow Pope. 155 and] Placed as in Theobald. Begins l. 156 in Ff. Editors follow Theobald. 156-157 named, . . . it?— . . . thee?—] Ff nam'd, . . . it (Coriolanus) . . . thee? Cam and others named, . . . it?— . . . thee?—

Ere in our own house I do shade my head,
 The good patricians must be visited;
 From whom I have received not only greetings,
 But with them change of honours.

VOLUMNIA I have lived 180

To see inherited my very wishes
 And the buildings of my fancy. Only
 There's one thing wanting, which I doubt not but
 Our Rome will cast upon thee.

CORIOLANUS Know, good mother,
 I had rather be their servant in my way 185
 Than sway with them in theirs.

COMINIUS On, to the Capitol!

Flourish. Cornets. Exeunt in state, as before.

Brutus and Sicinius, come forward.

BRUTUS

All tongues speak of him and the bleared sights
 Are spectacled to see him. Your prattling nurse
 Into a rapture lets her baby cry
 While she chats him. The kitchen Malkin pins 190
 Her richest lockram 'bout her reechy neck,
 Clamb'ring the walls to eye him. Stalls, bulks, windows,
 Are smothered up, leads filled and ridges horsed
 With variable complexions, all agreeing
 In earnestness to see him. Seld-shown flamens 195
 Do press among the popular throngs and puff
 To win a vulgar station. Our veiled dames
 Commit the war of white and damask in
 Their nicely gauded cheeks to th' wanton spoil

Volumnia and Valeria. Delius, Alexander follow Capell. (*our house in* '177 cannot involve Valeria). 182-184 And . . . thee.] Divided as in Malone. Four lines in Ff, ending *Fancie: . . . wanting, . . . Rome . . . thee.* Editors follow Malone. 183 I . . . not] Ff (*I doubt not*) Editors *I doubt not* 186 *Flourish. . . before.*] From Ff. Editors follow F. (Sisson omits as before). *Brutus . . . forward*] From Theobald. Ff Enter Brutus and Sicinius. (F²-4 Sicinius.) Cam, Chambers, Craig-Case, Herford, Kittredge, NCE, Alexander, Sisson follow Theobald. Delius, Craig The Tribunes remain. Brooke Enter Brutus and Sicinius. 189 rapture]=fit 190 chats him.] *him*=Coriolanus. *chats him.* means gossips about him. Malkin] Ff *Malkin* Cam and others *malkin* Kittredge, NCE *Malkin* 192-193 Clamb'ring . . . horsed] Divided as in Pope. Three lines in Ff, ending *him: . . . vp, . . . hors'd* Editors follow Pope. 192 bulks,]=framework projecting from a shop NED). 193 horsed]=sat astride (on house-tops) 198 in] Placed as in Pope. Begins l. 199 in Ff. Editors follow Pope. 199 nicely gauded] Ff *nicely gauded* Cam and others *nicely*-

Of Phœbus' burning kisses. Such a pothor, 200
 As if that whatsoever god, who leads him,
 Were silyly crept into his human powers,
 And gave him graceful posture.

SICINIUS On the sudden,
 I warrant him consul.

BRUTUS Then our office may,
 During his power, go sleep. 205

SICINIUS
 He cannot temp'rately transport his honours
 From where he should begin and end, but will
 Lose those he hath won.

BRUTUS In that there's comfort.

SICINIUS Doubt not
 The commoners, for whom we stand, but they
 Upon their ancient malice will forget 210
 With the least cause these his new honours; which
 That he will give them make I as little question
 As he is proud to do 't.

BRUTUS I heard him swear,
 Were he to stand for consul, never would he
 Appear i' th' market-place, nor on him put 215
 The napless vesture of humility,
 Nor showing, as the manner is, his wounds
 To th' people, beg their stinking breaths.

SICINIUS 'Tis right.

BRUTUS
 It was his word. O, he would miss it rather
 Than carry it but by the suit of the gentry to him 220
 And the desire of the nobles.

SICINIUS I wish no better
 Than have him hold that purpose and to put it

gawded Kittredge *nicely gawded* Alexander *nicely gawded* 200 pothor] Ff *poothor*, Craig-Case, Kittredge *poothor*, 202 human] Ff *humane* 203-205 On . . . sleep.] Divided as in Pope. Prose in Ff. Editors follow Pope. 207 From . . . end,]=From where he should begin to where he should end, 208-212 Doubt . . . question] In Ff lines end in *not*, . . . *they* . . . *forget* . . . *Honors*, . . . *question*, Cam and others end lines in *not* . . . *they* . . . *forget* . . . *which* . . . *question* Delius, Craig, Brooke *stand*, . . . *will* . . . *honours*; . . . *question* (Craig, Brooke *honours*.) 208 not] Ff *not*, Knight, etc. *not* Some editors *not*, 211 which] Placed as in Pope. Begins l. 212 in Ff. See note to ll. 208-212. 213 proud] Warburton conj., Kellner conj. *prone* Editors *proud* 216 napless] From Rowe. Ff *Naples* Editors *napless* 219-221 It . . . nobles.] Divided as in Steevens. Four lines in Ff, ending word: . . . *carry it*, . . . *him*, . . . *Nobles*. Cam and others follow Steevens. Delius ends in *rather* . . . *gentry* . . . *nobles*. 221-223 I . . . execution.] Divided as in Pope. Prose in Ff. Editors

In execution.

BRUTUS 'Tis most like he will.

SICINIUS

It shall be to him then, as our good wills,
A sure destruction.

BRUTUS So it must fall out 225

To him or our authorities. For an end,
We must suggest the people in what hatred
He still hath held them; that to 's power he would
Have made them mules, silenced their pleaders and
Dispropertied their freedoms; holding them 230
In human action and capacity
Of no more soul nor fitness for the world
Than camels in their war, who have their provand
Only for bearing burthens, and sore blows
For sinking under them.

SICINIUS This, as you say, suggested 235

At some time when his soaring insolence
Shall teach the people—which time shall not want
If he be put upon 't; and that 's as easy
As to set dogs on sheep—will be his fire
To kindle their dry stubble; and their blaze 240
Shall darken him for ever.

Enter a Messenger.

BRUTUS What 's the matter?

MESSENGER

You are sent for to the Capitol. 'Tis thought
That Marcius shall be consul.
I have seen the dumb men throng to see him and

follow Pope. 224-225 It . . . destruction.] Verse in Rowe. Prose in Ff. Editors follow Rowe. 226 authorities. For an end.] As in Pope. Ff *Authorities, for an end.* Cam and others follow Pope. Kittredge, NCE *authorities for an end.* 229 and] As in Pope. Begins l. 230 in Ff. Editors follow Pope. 233 their war,] Hanmer *the war*, Ff *their Warre*, (F⁴ *War*.) Cam and others *the war*, (or *war*;) Delius, Chambers, Brooke, Alexander, Sisson *their war*, (Delius, Brooke *war*;) 234 burthens,] From Ff. Cam, Craig-Case, Brooke, Kittredge *burthens*, Delius and others *burdens*, 237 teach] Ff *teach* Hanmer *touch* That two words are confusable in script, but *teach* conveys an element of threat which *touch* lacks. Theobald, Delius *reach* Hanmer, Cam, Chambers, Craig-Case, Herford, Kittredge, NCE, Alexander *touch* Craig, Brooke, Sisson *teach* 239-240 his fire . . . stubble;] Isaiah calls the populace *stubble* in v. 24, 25: "Therefore as the flame of fire deuoureth the stubble, . . ." (Geneva version.) Bishop's Bible: "Therefore like as fire licketh vp the strawe, and as the flame consumeth the stubble." (Noble: B, 241.) 242-245 You . . . gloves,] Divided as in Dyce. In Ff lines end in *Capitoll*: . . . *Consull*:

The blind to hear him speak. Matrons flung gloves, 245
 Ladies and maids their scarfs and handkerchers,
 Upon him as he passed. The nobles bended
 As to Jove's statue, and the commons made
 A shower and thunder with their caps and shouts.
 I never saw the like.

BRUTUS Let 's to the Capitol, 250
 And carry with us ears and eyes for th' time,
 But hearts for the event.

SICINIUS Have with you. *Exeunt.*

SCENE II. ROME. THE CAPITOL.

Enter two Officers, to lay cushions, as it were in the Capitol.

FIRST OFFICER Come, come, they are almost here. How many
 stand for consulships?

SECOND OFFICER Three, they say: but 'tis thought of everyone
 Coriolanus will carry it.

FIRST OFFICER That 's a brave fellow; but he 's vengeance 5
 proud, and loves not the common people.

SECOND OFFICER Faith, there hath been many great men that
 have flattered the people, who ne'er loved them; and there be
 many that they have loved, they know not wherefore: so that,
 if they love they know not why, they hate upon no better a 10
 ground. Therefore, for Coriolanus neither to care whether they
 love or hate him manifests the true knowledge he has in their
 disposition; and out of his noble carelessness lets them plainly
 see 't.

FIRST OFFICER If he did not care whether he had their love or 15
 no, he waved indifferently 'twixt doing them neither good nor
 harm; but he seeks their hate with greater devotion than they
 can render it him and leaves nothing undone that may fully
 discover him their opposite. Now, to seem to affect the malice
 and displeasure of the people is as bad as that which he dis- 20
 likes, to flatter them for their love.

.... him, ... *Gloves*; Cam and others follow Dyce. Delius ends in *thought*, ...
seen ... *blind* ... *gloves*, 245-250 Matrons ... like.] Dyer, 513, following
 Malone, remarks "an exact description of what occurred at tiltings and
 tournaments when a combatant had distinguished himself." SCENE II.]
 Added by Capell. ROME. THE CAPITOL.] Added by editor. *Enter ... Capitol.*
 From Ff. Cam, Delius, Craig, Herford, NCE omit as ... Capitol. Chambers,
 Craig-Case, Brooke, Kittredge, Alexander follow F. Sisson omits as it were
 The speech-prefixes in this Scene in F¹ are: I. Off.; 2. Off.; Menen.; I. Sen.,
 Senat.; Scim.; Brutus, Bru.; Coriol., Corio.; Off. 7 hath] F¹⁻² hath F¹ have
 Cam and others have Chambers, Craig-Case, Brooke, Kittredge, NCE, Sisson

SECOND OFFICER He hath deserved worthily of his country:
 and his ascent is not by such easy degrees as those who, having
 been supple and courteous to the people, bonneted, without any
 further deed, to have them at all into their estimation and report: 25
 but he hath so planted his honours in their eyes and his actions
 in their hearts that for their tongues to be silent and not confess
 so much were a kind of ingrateful injury; to report otherwise
 were a malice that, giving itself the lie, would pluck reproof and
 rebuke from every ear that heard it. 30

FIRST OFFICER No more of him: he 's a worthy man. Make
 way, they are coming.

*A sennet. Enter the Patricians and the Tribunes of the People, Lictors
 before them, Coriolanus, Menenius, Cominius the Consul, Sicinius and
 Brutus take their places by themselves. Coriolanus stands.*

MENENIUS

Having determined of the Volsces and
 To send for Titus Lartius, it remains,
 As the main point of this our after-meeting, 35
 To gratify his noble service that
 Hath thus stood for his country. Therefore, please you,
 Most reverend and grave elders, to desire
 The present consul and last general

hath 24-25 people, bonneted, . . . have . . . all into] *Ff People, Bonnetted, . . . deed, to have them at all into* The meaning depends largely on the sense attached to *bonneted* and *have* Johnson conj. *unbonnetted* and explained as men "who have risen only by pulling off their hats to the people." Pope's *heave* for *have* had some following; but *have* with the sense of 'get' needs no change. Malone adhered to *F* (reading *deed to*), treated *bonneted* as a verb, not a participle, and explained, "They humbly took off their bonnets, without any further deed whatsoever done in order to *have* them, that is, to insinuate themselves, into the good opinion of the people." Delius glosses *bonneted* as to take off one's cap in order to obtain something. The meaning of doffed the cap is agreed by the Cowden Clarkes, Beeching, Case, Herford and others, and is supported by Cotgrave, and by Sherwood who has "To put off the cap. *Bonnetter*." Cf. also iii ii 73. *Bonneted* can also mean "put on their bonnets;" i.e. having flatteringly doffed their hats, donned them again, with no more ado. See also Furness, 222-224. 32 *A . . . stands.*] From *Ff*. (*F*^a. ^a Sonnet. *F*^a Sonet.) Cam and others re-arrange, omitting principally the Patricians . . . People, . . . (Delius, Craig also omit *Coriolanus stands.*) Chambers, Brooke, Kittredge, Alexander follow *F*. Sisson follows *F*, omitting *A . . . of the People*, Seyffert (Dictionary, ed. Nettlehip and Sandys, p. 652) notes that the *Tribuni Plebis*, "by virtue of their inviolability" had "the right of sitting on their benches (*subsellia*) at the open door of the senate-house, so as to be present at the deliberations, and in case of need to interfere . . ." Hence the separate seats in the SD. 33-34 Having . . . remains,] Divided as in Pope. In *Ff* lines end in *Volces, . . . remains*, Editors follow Pope. 36-37 To . . . you,] Divided as in Pope. In *Ff* lines end in *hath . . . you*, Editors follow Pope.

- In our well-found successes, to report 40
 A little of that worthy work performed
 By Marcius Caius Coriolanus, whom
 We met here, both to thank and to remember
 With honours like himself. *Coriolanus sits.*
- FIRST SENATOR Speak, good Cominius.
 Leave nothing out for length, and make us think 45
 Rather our state 's defective for requital
 Than we to stretch it out (*To the Tribunes*) 'Masters o' th' people,
 We do request your kindest ears, and after,
 Your loving motion toward the common body
 To yield what passes here.
- SICINIUS We are convented 50
 Upon a pleasing treaty, and have hearts
 Inclinal to honour and advance
 The theme of our assembly.
- BRUTUS Which the rather
 We shall be blessed to do, if he remember
 A kinder value of the people than 55
 He hath hereto prized them at.
- MENENIUS That 's off, that 's off.
 I would you rather had been silent. Please you
 To hear Cominius speak.
- BRUTUS Most willingly:
 But yet my caution was more pertinent
 Than the rebuke you give it.
- MENENIUS He loves your people; 60
 But tie him not to be their bedfellow.
 Worthy Cominius, speak. (*Coriolanus rises and offers to go away.*)
 [Nay, keep your place.]
- FIRST SENATOR
 Sit, Coriolanus: never shame to hear
 What you have nobly done.
- CORIANUS Your honours' pardon:
 I had rather have my wounds to heal again 65

42 Marcius Caius] Ff Martius Caius Rowe, Cam and others *Caius Marcius* Sisson *Martius Caius* whom] Delius remarks that *whom* refers to *thank and to remember*, not to *met* 44 *Coriolanus sits.*] Omitted in Ff, Cam, Delius, Craig, Chambers, Craig-Case, Brooke, Herford. Admitted in Kittredge, NCE, Alexander, Sisson. 47 (*To the Tribunes*)] Added by Cam, widely adopted. Delius, Alexander omit. o' th'] F¹⁻³ a' th' F⁴ o' th' Editors as in i i 40. (Chambers of the) 50-62 We . . . place.] Verse in Pope. Prose in Ff. Editors follow Pope. 62 (*Coriolanus . . . away.*)] From Ff. Cam, Herford omit rises and 63, 119, 126 FIRST SENATOR] From Rowe. Ff Senat. Editors

Than hear say how I got them.

BRUTUS Sir, I hope
My words disbenched you not.

CORIOLANUS No, sir: yet oft,
When blows have made me stay, I fled from words.
You soothed not, therefore hurt not: but your people,
I love them as they weigh—

MENENIUS Pray now, sit down. 70

CORIOLANUS
I had rather have one scratch my head i' th' sun
When the alarum were struck than idly sit
To hear my nothings monstered. *Exit.*

MENENIUS Masters of the people,
Your multiplying spawn how can he flatter—
That 's thousand to one good one—when you now see 75
He had rather venture all his limbs for honour
Than one on 's ears to hear it? Proceed, Cominius.

COMINIUS
I shall lack voice. The deeds of Coriolanus
Should not be uttered feebly. It is held
That valour is the chiefest virtue and 80
Most dignifies the haver: if it be,
The man I speak of cannot in the world
Be singly counterpoised. At sixteen years,
When Tarquin made a head for Rome, he fought
Beyond the mark of others. Our then dictator, 85
Whom with all praise I point at, saw him fight
When with his Amazonian chin he drove
The bristled lips before him. He bestrid
An o'er-pressed Roman, and i' th' consul's view
Slew three opposers. Tarquin's self he met 90
And struck him on his knee. In that day's feats,
When he might act the woman in the scene,
He proved best man i' th' field, and for his meed

prefix for First Senator. except Brooke Sen. 66-67 Sir, . . . not.] Divided as in Pope. One line in Ff, ending *not*? Editors follow Pope. 70 weigh—] From Ff. Hanmer, Cam, etc. *weigh*. Brooke, Kittredge, Alexander, Sisson *weigh*— 74-77 flatter— . . . one— . . . it?] From Cam after Capell. Ff *flatter*? . . . one, . . . it. Cam, Chambers, Herford, NCE, Alexander, Sisson *flatter*— . . . one— . . . it? Delius *flatter*, (*That's . . . one*,) . . . it? Craig *flatter*,— . . . one,— . . . it. Brooke *flatter*,— . . . one,— . . . it? Kittredge *flatter* (*That's . . . one*) . . . it? Craig-Case *flatter*, . . . one, . . . it? 77 one on 's] F¹, ² on ones F² one on 's F³ one o 's Cam and others *one on 's* Delius *one of his* Chambers *one on his* 80 and] Placed as in F²⁻⁴. Begins l. 81 in F¹ Editors follow F². 87 chin] F², ⁴ Chin F¹, ³ *Shinne* Editors *chin* 88 bristled] Ff *brizled*

Was brow-bound with the oak. His pupil age
 Man-entered thus, he waxed like a sea, 95
 And in the brunt of seventeen battles since
 He lurched all swords of the garland. For this last,
 Before and in Corioli, let me say
 I cannot speak him home. He stopped the fliers;
 And by his rare example made the coward 100
 Turn terror into sport. As weeds before
 A vessel under sail, so men obeyed
 And fell below his stem. His sword, death's stamp,
 Where it did mark, it took: from face to foot
 He was a thing of blood, whose every motion 105
 Was timed with dying cries. Alone he entered
 The mortal gate of th' city, which he painted
 With shunless destiny; aidless came off,
 And with a sudden re-enforcement struck
 Corioli like a planet. Now all 's his: 110
 When by and by the din of war gan pierce
 His ready sense, then straight his doubled spirit
 Re-quickened what in flesh was fatigate,
 And to the battle came he, where he did
 Run reeking o'er the lives of men, as if 115
 'Twere a perpetual spoil; and till we called
 Both field and city ours, he never stood
 To ease his breast with panting.

MENENIUS

Worthy man!

FIRST SENATOR

He cannot but with measure fit the honours

94 pupil age] F¹ *Pupill age* F²⁻⁴ *Pupil-age* Editors *pupil age* (Rowe, Pope, etc., *pupil-age*) 97 lurched . . . garland.] = amongst all fighters he carried off the victor's garland in the battlefields. The phrase occurs again in Jonson's *Epicane* (1609), v iv 224, 225, "you haue lurch'd your friends of the better half of the garland." of the] From F¹. F² o' th F³. 4 o' th' Editors of the 101 weeds] F¹ *Weeds* F²⁻⁴ *Waves* (Methuen facsimile F⁴ *Waves*) Cam and others *weeds* Kittredge *waves* (Rowe and many early editors *Waves*) Whitelaw remarks that 'waves' could hardly be said to fall under a vessel's stem. (Furness, 235.) 104-105 took: . . . He] Ff *tooke from face to foot: He* Stevens, Cam, Delius, Craig, Craig-Case, Brooke, Herford, NCE, Alexander, Sisson, *took*; . . . *foot He* Chambers, Kittredge *took*. . . *foot He* 104 took:] = took effect: (Onions.) 107 of th'] F¹ of th' F²⁻⁴ o' th' Kittredge, etc. of th' Cam, Delius, Craig, Chambers, Craig-Case, Brooke, Herford of the 110 like a planet.] The planets could proverbially strike with destructive power, both men and cities. Cf. *Hamlet* i i 162; *Winter's Tale* i ii 201. his:] F¹ *his*, F²⁻⁴ *this*, Cam, Craig, Craig-Case, Brooke, Herford *his*: Delius, Chambers *his*; Kittredge, Sisson *his*, NCE, Alexander *his*. 115-116 Run . . . 'Twere] As in F²⁻⁴. One line in F¹. Editors follow F¹. 119-120 He . . . him.] Divided as

Which we devise him.

COMINIUS Our spoils he kicked at 120
And looked upon things precious as they were
The common muck of the world. He covets less
Than misery itself would give; rewards
His deeds with doing them, and is content
To spend the time to end it.

MENENIUS He's right noble. 125
Let him be called for.

FIRST SENATOR Call Coriolanus.

OFFICER
He doth appear.

Enter Coriolanus.

MENENIUS
The Senate, Coriolanus, are well pleased
To make thee consul.

CORIOANUS I do owe them still
My life and services.

MENENIUS It then remains 130
That you do speak to the people.

CORIOANUS I do beseech you.
Let me o'erleap that custom, for I cannot
Put on the gown, stand naked, and entreat them
For my wounds' sake to give their suffrage. Please you
That I may pass this doing.

SICINIUS Sir, the people 135
Must have their voices; neither will they bate
One jot of ceremony.

MENENIUS Put them not to 't.
Pray you go fit you to the custom and
Take to you, as your predecessors have,
Your honour with your form.

CORIOANUS It is a part 140
That I shall blush in acting, and might well
Be taken from the people.

BRUTUS (to Sicinius) Mark you that ?

in Rowe. Prose in Ff. Editors follow Rowe. 122 muck . . . world.] Proverbial: cf. Tillyard, M 1298. 123, 124 Than . . . deeds] Divided as in Pope. One line in Ff. Editors follow Pope. 125, 126 He's . . . for.] Divided as in Pope. One line in Ff. Editors follow Pope. 128-131 The . . . people.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 134-139 For . . . have.] Divided as in Capell. In Ff lines end in *suffrage*: . . . *doing*. . . *Voyces*, . . . *Ceremonie*. . . *too't*: . . . *Custom*, . . . *have*. (F¹, ^a *suffrage*: F² *suffrage*: F⁴ *suffrage*.) Editors follow Capell. 140-142 It . . . people.] Divided as in Pope. Two lines in Ff, ending *acting*; . . . *People*. Editors follow Pope. 142 (to Sicinius)] Ff, Cam and others omit. Craig, Brooke, Kittredge, Sisson admit. 142 that ?]

CORIOLANUS

To brag unto them, thus I did, and thus;
 Show them th' unaching scars which I should hide,
 As if I had received them for the hire
 Of their breath only! 145

MENENIUS

Do not stand upon 't.

We recommend to you, Tribunes of the People,
 Our purpose to them; and to our noble consul
 Wish we all joy and honour.

SENATORS

To Coriolanus come all joy and honour! 150

Flourish cornets. Then exeunt. Manent Sicinius and Brutus.

BRUTUS

You see how he intends to use the people.

SICINIUS

May they perceive 's intent! He will require them
 As if he did condemn what he requested
 Should be in them to give.

BRUTUS

Come, we 'll inform them

Of our proceedings here. On th' market place
 I know they do attend us. 155

Exeunt.

SCENE III. ROME. THE FORUM.

Enter seven or eight Citizens.

FIRST CITIZEN

Once, if he do require our voices, we ought not
 to deny him.

From Rowe. Ff *that*. Perhaps *that!* is preferable. Editors *that?* 143 thus;] F¹, ^a *thus* F², ^a *thus*, Cam and others *thus*; Kittredge, Alexander *thus!* (with *Thus . . . thus!* in quotation marks). NCE "*Thus . . . thus*"; Craig-Case *thus*;— (with —*thus . . . thus*;— in dashes) 150 SENATORS] Ff Senat. Dyce, Cam, Chambers, Herford, NCE Senators. Delius, Craig, Craig-Case, Brooke, Alexander Sen. Kittredge, Sisson prefix for First Senator. *Flourish . . . Brutus.*] From Ff. (F¹⁻² Manet) Cam, Herford, NCE Flourish of cornets. Exeunt all but Sicinius and Brutus. Delius, Craig Flourish. Exeunt all but Sicinius and Brutus. Kittredge follows F, reading Flourish. Cornets. Chambers, Craig-Case, Brooke follow F. Alexander Flourish. Cornets. Then exeunt all but Sicinius and Brutus. 155 here. On] Ff *heere on* Theobald, Cam and others *here: on* Chambers *here; on* Kittredge, NCE, Alexander, Sisson *here. On* 156 I . . . us.] The Tribunes thus set out to influence proceedings between the Citizens and Coriolanus; but in Scene iii, which immediately follows, they arrive after the Citizens' voices have been accorded. Brutus asks them (ll. 165 f.) "Could you not have told him As you were lessoned?" Granville-Barker makes the point that there had been no opportunity for lessoning. (GB 5, p. 83.) *Exeunt.*] Added by Rowe. SCENE III.] Added by Capell. ROME. THE FORUM.] Added after Capell. *Enter . . .*

SECOND CITIZEN We may, sir, if we will.

THIRD CITIZEN We have power in ourselves to do it, but it is a power that we have no power to do. For if he show us his wounds and tell us his deeds, we are to put our tongues into those wounds and speak for them. So, if he tell us his noble deeds, we must also tell him our noble acceptance of them. Ingratitude is monstrous; and for the multitude to be ingrateful, were to make a monster of the multitude; of the which we being members, should bring ourselves to be monstrous members. 5 10

FIRST CITIZEN And to make us no better thought of, a little help will serve; for once we stood up about the corn, he himself stuck not to call us the many-headed multitude.

THIRD CITIZEN We have been called so of many; not that our heads are some brown, some black, some auburn, some bald, but that our wits are so diversely coloured. And truly I think, if all our wits were to issue out of one skull, they would fly east, west, north, south, and their consent of one direct way should be at once to all the points o' th' compass. 15 20

SECOND CITIZEN Think you so? Which way do you judge my wit would fly?

THIRD CITIZEN Nay, your wit will not so soon out as another

Citizens.] From Ff. Cam, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE, Alexander, Sisson follow F. Delius, Craig Enter several Citizens. The speech-prefixes in this Scene in F¹ are: 1. Cit.; 2. Cit.; 3. Cit.; All; Men., Menen., Mene.; Corio., Coriol., Cori.; 1.; 2.; Both; Scicin., Scici.; Brut. The speech-prefixes for Citizens in this Scene follow F¹ except that in ll. 79, 82, 96 for F¹'s 1. we have Fourth Citizen; in l. 94 for F¹'s 2. we have Fifth Citizen; in l. 121 for F¹'s 1. Cit. we have Sixth Citizen; and in l. 123 for F¹'s 2. Cit. we have Seventh Citizen. In the numbering of Citizens in speech-prefixes Kittredge, Sisson follow F. Our numbering is as in Cam, except that in l. 154, for Cam's Citizens, we adhere to F's All. Chambers, Craig-Case, Herford, NCE, Alexander number as in Cam reading All. in l. 154, except Chambers, Herford who adopt Citizens in that line. Delius and Craig follow F except that in ll. 57, 61, 64, 74 for F's Third Cit. they read First Cit.; in ll. 79, 82, 96, for F's First Cit. they read Third Cit.; in l. 94 for Second Cit. they have Fourth Cit.; in l. 121 for First Cit., they have Fifth Cit.; and in l. 123 for Second Cit. they have Sixth Cit. Brooke follows F except for First Citizen instead of Third in ll. 57, 74. 14 many-headed multitude.] Proverbial: cf. Tilley: M, 1308. 16 auburn.] F¹⁻³ Abram, F⁴ auburn, Cam, Delius, NCE auburn, Craig, Chambers, Craig-Case, Brooke, Herford, Kittredge, Alexander, Sisson abram, Abram, corrupted from abron=auburn, was sometimes extended to Abraham, as in *Blurt Master Constable*, where we have an Abraham-colour'd beard, quoted at times in contradistinction to the Cain-coloured beard (=yellow) mentioned in *Merry Wives* i iv 19. 17 coloured.] F¹⁻³ Coulord; Cam and others coloured: Chambers coloured. Kittredge colour'd. NCE, Alexander colour'd; Craig-Case, Sisson coloured; 20 o' th' F¹⁻³ a' th F⁴ a' th F⁴ o' th' Editors as in i i 40.

man's will: 'tis strongly wedged up in a blockhead; but if it were at liberty, 'twould, sure, southward. 25

SECOND CITIZEN Why that way?

THIRD CITIZEN To lose itself in a fog, where, being three parts melted away with rotten dews, the fourth would return for conscience sake to help to get thee a wife.

SECOND CITIZEN You are never without your tricks. You may, you may. 30

THIRD CITIZEN Are you all resolved to give your voices? But that 's no matter, the greater part carries it, I say. If he would incline to the people, there was never a worthier man.

Enter Coriolanus in a gown of humility, with Menenius.

Here he comes, and in the gown of humility. Mark his behaviour. We are not to stay all together, but to come by him where he stands, by ones, by twos, and by threes. He 's to make his requests by particulars; wherein every one of us has a single honour in giving him our own voices with our own tongues. Therefore follow me, and I 'll direct you how you shall go by him. 40

ALL

Content, content.

Exeunt Citizens.

MENENIUS

O sir, you are not right. Have you not known
The worthiest men have done 't?

CORIOLANUS

What must I say?

'I pray, sir,'— Plague upon 't! I cannot bring
My tongue to such a pace. 'Look, sir, my wounds!
I got them in my country's service when
Some certain of your brethren roared and ran
From th' noise of our own drums.' 45

MENENIUS

O me, the gods!

You must not speak of that. You must desire them
To think upon you.

CORIOLANUS

Think upon me! Hang 'em! 50

(Chambers o' th') 24 wedged] F¹ *wadg'd* 30-31 You . . . may.] A colloquial nonce-term meaning Get on with you! 33 it, . . . If] Ff *it, I say. If* Theobald, Cam, Delius, Craig, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE, Alexander, Sisson *it. I say, if* 34 *Enter . . . Menenius.*] From Ff. Cam and others follow F. Delius *Enter Coriolanus and Menenius.* (quoting F in footnote). 36 *all-together.*] F¹ *altogether*, Editors *all together*, 41 *Exeunt Citizens.*] Added by Capell, generally adopted. Delius, Sisson omit *Citizens* 43-44 What . . . bring] Divided as in Pope. In Ff lines end in *Sir? . . . bring* Editors follow Pope. say? . . . sir,—] Ff *say, I pray Sir?* (F⁴ *pray.*) Theobald *say? I pray, Sir,—* Cam and others follow Theobald. Craig-Case *say?— . . . sir,—* Sisson *say? I pray Sir?* Most editors put *I pray sir?* in inverted commas. 45-48] Quotation marks are editorial. 48-50 O . . . you.]

CORIANUS A match, sir. There 's in all two worthy voices
begged. I have your alms: adieu!

THIRD CITIZEN But this is something odd.

SECOND CITIZEN And 'twere to give again,—but 'tis no matter. 75

Exeunt the three Citizens.

Enter two other Citizens.

CORIANUS Pray you now, if it may stand with the tune of
your voices that I may be consul, I have here the customary
gown.

FOURTH CITIZEN You have deserved nobly of your country, and
you have not deserved nobly. 80

CORIANUS Your enigma?

FOURTH CITIZEN You have been a scourge to her enemies, you
have been a rod to her friends; you have not indeed loved the
common people.

CORIANUS You should account me the more virtuous that 85
I have not been common in my love. I will, sir, flatter my sworn
brother, the people, to earn a dearer estimation of them. 'Tis a
condition they account gentle; and since the wisdom of their
choice is rather to have my hat than my heart, I will practise
the insinuating nod, and be off to them most counterfeitedly: that 90
is, sir, I will counterfeit the bewitchment of some popular man
and give it bountiful to the desirers. Therefore, beseech you, I
may be consul.

FIFTH CITIZEN We hope to find you our friend, and therefore
give you our voices heartily. 95

FOURTH CITIZEN You have received many wounds for your
country.

CORIANUS

I will not seal your knowledge with showing them. I will make
much of your voices and so trouble you no farther.

BOTH CITIZENS The gods give you joy, sir, heartily! *Exeunt.* 100

Kittredge, NCE, Alexander *Kindly, sir, Sisson Kindly sir, 75 again,—*] Ff
again: Rowe again:— Cam and others *again*,— Chambers, Kittredge,
Alexander, Sisson *again*— *Exeunt . . . Citizens.*] From Cam after Malone. Ff
Exeunt. Chambers, Craig-Case, Herford, Kittredge, NCE, Alexander, Sisson
follow Cam. Delius, Craig *Exeunt* the two Citizens. Brooke *Exeunt.* *Enter . . .*
Citizens.] From Ff. Editors follow F. (Cam, Craig, Chambers, Craig-Case,
Herford, NCE, Alexander *Re-enter*) 82-83 You . . . friends;] Psalm lxxxix,
32: "I will visit their offences with the rod, and their sin with scourges."
Prayer-Book version. (Noble: B, 241.) 99 farther.] Rowe, Delius, Craig,
Chambers, NCE *further.* BOTH CITIZENS] Ff Both. Some editors Both.
100 *Exeunt.*] Added by Rowe. Cam and others *Exeunt.* Kittredge, Alexander,

CORIOLANUS

Most sweet voices!

Better it is to die, better to starve,

Than crave the hire which first we do deserve.

Why in this wolvisch toge should I stand here

To beg of Hob and Dick that does appear 105

Their needless vouches? Custom calls me to 't:

What custom wills, in all things should we do 't,

The dust on antique time would lie unswept,

And mountainous error be too highly heapt

For truth to o'erpeer. Rather than fool it so, 110

Let the high office and the honour go

To one that would do thus. I am half through:

The one part suffered, the other will I do.

Enter three Citizens more.

Here come moe voices.

Your voices! For your voices I have fought;

Watched for your voices; for your voices bear 115

Of wounds two dozen odd; battles thrice six

Sisson *Exeunt Citizens*. 102 starve,] F¹⁻³ *sterue*, F⁴ *starve*; Editors *starve*, except Craig-Case *sterve*, 103 hire] F¹ *higher*, 104 in . . . toge] F¹ in this *Wooluish tongue* F¹⁻⁴, Rowe, etc. in this *Woolvish gowne* Malone in this *woolvish toge* (after Steevens). Steevens also conj. *with this woolvish tongue* Staunton, Delius conj. in this *wolvish throng* (alluding to the Plebeians.) Collier *woolless togue* (*togue*, like *toge*, was a spelling of *toga*). *toge* and *tonge* (for *tongue*) were apt to be confused if one assumed the contraction for *n* in *toge* (i.e., *tonge*). In *Othello* I i 25, *toged consuls* has in Q¹ *toged*, Q² *tongued*, Ff *Tongued* In the present text Johnson explained *woolvish* as rough, hirsute; but Malone and Steevens objected that Brutus had already referred to *The napless vesture* (II i 216). Steevens thought the allusion in *woolvish toge* was to the wolf in sheep's clothing, and Malone remarked that the *woolvish toge* is a gown of humility, in which Coriolanus thinks he shall appear in *masquerade*; not in his real and natural character; an explanation acceptable to Herford, Gordon and others. Cam, Craig, Chambers, Herford in this *woolvish toge* Delius, Brooke, Kittredge, Alexander, Sisson in this *wolvish toge* NCE in this *woolless toge* (Some earlier editors spelt *wolfish*) Johnson, Craig-Case in this *woolvish gown* For abundant notes see Furness 256-264. 105 does] F¹⁻³ *does* F⁴ *do* Cam and others *do* Brooke, Craig-Case, Sisson *does* 106 vouches?] From F⁴. F¹⁻³ *Vouches*: 107 should we do 't,] Conditional: = if we should do it, do 't,] From Theobald. F¹⁻³ *doo 't?* F²⁻⁴ *do 't?* Cam and others *do 't*, Chambers *do it*, Sisson *do 't?* (Granville-Barker *do 't*. GB 5, p. 88.) 113 *Enter . . . more.*] From Ff. Cam, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE, Alexander, Sisson follow F. Delius Craig *Enter Three other Citizens*. (Craig after *voices*.) (Cam, *Craig, Chambers, Craig-Case, Herford, NCE, Alexander *Re-enter*) 114 *moe*] F¹⁻³ *moe* F⁴ *more* Delius, Craig *more* 115 *voices*] Ff *Voyces?* Cam and others

I have seen and heard of; for your voices have
 Done many things, some less, some more. Your voices!
 Indeed, I would be consul.

120

SIXTH CITIZEN He has done nobly, and cannot go without any
 honest man's voice.

SEVENTH CITIZEN Therefore let him be consul. The gods give him
 joy and make him good friend to the people!

ALL Amen, amen. God save thee, noble consul!

Exeunt. 125

CORIOLANUS

Worthy voices!

Enter Menenius, with Brutus and Sicinius.

MENENIUS

You have stood your limitation, and the tribunes
 Endue you with the people's voice. Remains
 That in th' official marks invested you
 Anon do meet the Senate.

CORIOLANUS Is this done?

130

SICINIUS

The custom of request you have discharged.
 The people do admit you, and are summoned
 To meet anon upon your approbation.

CORIOLANUS

Where? At the Senate House?

SICINIUS There, Coriolanus.

CORIOLANUS

May I change these garments?

SICINIUS You may, sir.

135

CORIOLANUS

That I 'll straight do, and, knowing myself again,
 Repair to th' Senate House.

MENENIUS

I 'll keep you company. Will you along?

BRUTUS

We stay here for the people.

SICINIUS

Fare you well.

Exeunt Coriolanus and Menenius.

voices: Chambers, Kittredge, NCE, Sisson *voices!* Alexander *voices.* 118-120
 I . . . consul.] Divided as in Pope. In Ff lines end in *Voyces, . . . more: . . .*
Consull. Editors follow Pope. 119 *voices!* Ff *Voyces?* Cam and others *voices:*
 Chambers, Kittredge, Sisson *voices!* NCE *voices.* Alexander *voices?* 125
Exeunt.] Added by Rowe. Cam, Chambers, Craig-Case, Herford, NCE, Sisson
Exeunt. Delius, Craig, Brooke, Kittredge, Alexander *Exeunt* Citizens. 127-130
 You . . . Senate.] Divided as in Pope. In Ff lines end in *Limitation: . . .*
Voyce, . . . invested, . . . Senate. Editors follow Pope.

He has it now; and, by his looks, methinks
'Tis warm at 's heart. 140

BRUTUS With a proud heart he wore
His humble weeds. Will you dismiss the people?

Enter the Plebeians.

SICINIUS

How now, my masters, have you chose this man?

FIRST CITIZEN

He has our voices, sir.

BRUTUS

We pray the gods he may deserve your loves. 145

SECOND CITIZEN

Amen, sir. To my poor unworthy notice,
He mocked us when he begged our voices.

THIRD CITIZEN

He flouted us downright. Certainly,

FIRST CITIZEN

No, 'tis his kind of speech: he did not mock us.

SECOND CITIZEN

Not one amongst us, save yourself, but says 150
He used us scornfully. He should have showed us
His marks of merit, wounds received for 's country.

SICINIUS

Why, so he did, I am sure.

ALL

No, no; no man saw 'em.

THIRD CITIZEN

He said he had wounds which he could show in private; 155
And with his hat, thus waving it in scorn,
'I would be consul,' says he. 'Agéd custom,
But by your voices, will not so permit me:
Your voices therefore.' When we granted that,
Here was 'I thank you for your voices, thank you: 160
Your most sweet voices! Now you have left your voices,
I have no further with you.' Was not this mockery?

141-142 With . . . people?] Divided as in Pope. In Ff lines end in *Weeds*: . . .
People? Cam and others follow Pope. Chambers, Herford, NCE follow F.
142 *Enter the Plebeians.*] From Ff. Capell, Cam, Delius, Craig, Alexander,
Sisson *Enter Citizens*. Chambers, Craig-Case, Brooke, Kittredge, NCE *Enter*
the Plebeians. (Cam, Delius, Craig, Herford, Alexander *Re-enter*). (Editors,
including Chambers, Craig-Case, Brooke, Kittredge, NCE, follow F in printing
Citizens in speech-prefixes.) 147-148 Certainly, . . . downright.] Divided as
in Capell. One line in Ff (F⁴ *Certainly*) Editors follow Capell. 154 *ALL*]
Ff *All*. Malone *Cit*. Cam, Chambers, Herford *Citizens*. Delius, etc. *All*.
Sisson *All the Citizens*. 155 He, . . . private;] One line in Pope; two in Ff, ending
Wounds, . . . *private*: Editors one line. 157, etc.] Quotation marks added to F.

SICINIUS

Why, either were you ignorant to see 't,
Or, seeing it, of such childish friendliness
To yield your voices!

BRUTUS

Could you not have told him 165

As you were lessoned? When he had no power
But was a petty servant to the state,
He was your enemy; ever spake against
Your liberties and the charters that you bear
I' th' body of the weal; and now, arriving 170
A place of potency and sway o' th' state,
If he should still malignantly remain
Fast foe to th' plebeii, your voices might
Be curses to yourselves. You should have said
That, as his worthy deeds did claim no less 175
Than what he stood for, so his gracious nature
Would think upon you for your voices, and
Translate his malice towards you into love,
Standing your friendly lord.

SICINIUS

Thus to have said,

As you were fore-advised, had touched his spirit 180
And tried his inclination; from him plucked
Either his gracious promise, which you might,
As cause had called you up, have held him to;
Or else it would have galled his surly nature
Which easily endures not article 185
Tying him to aught. So, putting him to rage,
You should have ta'en th' advantage of his choler,
And passed him unselected.

BRUTUS

Did you perceive

He did solicit you in free contempt
When he did need your loves; and do you think 190

163 see 't,] Ff see 't? Editors see 't, except Chambers see it, 165 voices!] Ff Voyces? Editors voices? 165-168 him . . . lessoned? . . . power . . . state, . . . enemy;] Ff him, . . . lesson'd: . . . Power, . . . State, . . . Enemy, (F³⁻⁴ lesson'd:). Cam, Delius, Craig, Herford, etc. him, . . . lesson'd, . . . power, . . . state, . . . enemy; (Delius lesson'd,— Craig, Chambers, Brooke him . . . enemy, Herford him) Kittredge him . . . lesson'd? . . . power . . . state, . . . enemy; Craig-Case, NCE him . . . lesson'd: . . . power, . . . state, . . . enemy, (Craig-Case lesson'd,) Alexander him— . . . lesson'd— . . . power . . . state, . . . enemy; Sisson him, . . . lessoned? . . . power, . . . state, . . . enemy, 174 yourselves.] From Reed. Ff your selves. Cam and others yourselves? Kittredge, Sisson yourselves. 177 and] Begins l. 178 in F¹. Editors, like F³⁻⁴, end l. 177 in and 185-186 article . . . aught.] Ff Article, . . . ought, Cam article . . . aught: Delius, Craig, Craig-Case, Brooke, Herford, NCE, Sisson article . . . aught; Chambers, Kittredge, Alexander article . . . aught. 189-190 contempt When] F^{1, 3, 4} Contempt, When F³ Contempt.

That his contempt shall not be bruising to you
 When he hath power to crush? Why, had your bodies
 No heart among you? Or had you tongues to cry
 Against the rectorship of judgement?

SICINIUS Have you,
 Ere now, denied the asker, and now again,
 Of him that did not ask but mock, bestow
 Your sued-for tongues? 195

THIRD CITIZEN
 He's not confirmed: we may deny him yet.

SECOND CITIZEN
 And will deny him.
 I'll have five hundred voices of that sound. 200

FIRST CITIZEN
 I twice five hundred and their friends to piece 'em.

BRUTUS
 Get you hence instantly, and tell those friends,
 They have chose a consul that will from them take
 Their liberties, make them of no more voice
 Than dogs that are as often beat for barking
 As therefore kept to do so. 205

SICINIUS Let them assemble;
 And, on a safer judgement, all revoke
 Your ignorant election. Enforce his pride
 And his old hate unto you. Besides, forget not
 With what contempt he wore the humble weed,
 How in his suit he scorned you: but your loves,
 Thinking upon his services, took from you
 Th' apprehension of his present portance,
 Which most gibingly, ungravely, he did fashion
 After the inveterate hate he bears you. 210

BRUTUS Lay
 A fault on us, your tribunes; that we laboured,
 No impediment between, but that you must
 Cast your election on him. 215

SICINIUS Say, you chose him
 More after our commandment than as guided
 By your own true affections; and that your minds, 220

When Cam and others contempt When Delius, Sisson contempt, When 194-197
Have . . . tongues?] Divided as in Pope. In Ff lines end in asker: . . . mock,
. . . Tongues? Editors follow Pope. 201 I twice] From F¹⁻³. F⁴ I, twice Rowe,
Craig, Brooke Ay, twice Theobald, etc. I, twice Cam and others I twice
206-208 Let . . . pride] Divided as in Theobald. Two lines in Ff, ending
Judgement, . . . Pride, Editors follow Theobald. 214 most . . . ungravely,]
Lettsom conj., Hudson gibing most ungravely, Kellner, 152, conj. most
ungravely gibing 215-221 Lay . . . do] Divided as in Capell. Six lines in Ff,

Pre-occupied with what you rather must do
Than what you should, made you against the grain
To voice him consul. Lay the fault on us.

BRUTUS

Ay, spare us not. Say we read lectures to you,
How youngly he began to serve his country, 225
How long continued; and what stock he springs of,—
The noble house o' th' Marcians, from whence came
That Ancus Marcius, Numa's daughter's son,
Who, after great Hostilius, here was king;
Of the same house Publius and Quintus were, 230
That our best water brought by conduits hither;
And Censorinus nobly naméd so,
Twice being by the people chosen censor,
Was his great ancestor.

SICINIUS

One thus descended,
That hath beside well in his person wrought 235
To be set high in place, we did commend
To your remembrances; but you have found,
Scaling his present bearing with his past,
That he 's your fixéd enemy, and revoke
Your sudden approbation.

BRUTUS

Say, you ne'er had done 't— 240
Harp on that still—but by our putting on:
And presently, when you have drawn your number,

ending *Tribunes*, . . . *betweene*) . . . *him*. . . *commandment*, . . . *that* . . . *do*, (F⁴ *do*) Editors follow Capell. 222 against the grain] Proverbial: cf. Tilley: G, 404. 226 of,—] Ff of, Cam and others of, Herford of: NCE of,— Alexander of— 227 o' th'] From Ff. Cam and others o' the Chambers of the Kittredge, NCE, Alexander, Sisson o' th' 228 Marcius, Numa's] F¹⁻³ Martius, Numaes F⁴ Martius, Numa's Cam and others Marcius, Numa's Brooke, Sisson Martius, Numa's 232-234 And . . . ancestor.] Ff read: *And Nobly nam'd, so twice being Censor, Was his great Ancestor*. The additional words were adapted in Globe edn., and added from Plutarch, p. 221; Brooke: Plutarch, ii 137: "Of the same house were *Publius* and *Quintus*, who brought to Rome their best water they had by conduits. *Censorinus* also came of that family, that was so surnamed, because the people had chosen him *Censor* twice." Cam in note V to the play sets out various attempts at emendation by early editors. Our editors all agree on *Was his great ancestor*. In ll. 232, 233, Cam, NCE, Alexander adopt Globe's version. Delius, Craig, Chambers, Craig-Case, Brooke *And Censorinus that was so surnam'd, And nobly naméd so, twice being censor*, (Craig, Brooke *surnam'd,— . . . censor,—*) Herford follows F. Kittredge *And Censorinus, who was nobly nam'd so, Twice being by the people chosen Censor, Sisson And Censorinus nobly naméd so, Twice being censor, was his great ancestor*. In some cases the added words are enclosed in square brackets. (Harrison prefers and adopts Delius's addition.) Furness records many comments and emendations, pp. 275-278.

Repair to th' Capitol.

CITIZENS

We will so. Almost all

Repent in their election.

Exeunt Plebeians.

BRUTUS

Let them go on:

This mutiny were better put in hazard

245

Than stay, past doubt, for greater.

If, as his nature is, he fall in rage

With their refusal, both observe and answer

The vantage of his anger.

SICINIUS

To th' Capitol, come.

We will be there before the stream o' th' people;

250

And this shall seem, as partly 'tis, their own,

Which we have goaded onward.

Exeunt.

ACT III

SCENE I. ROME. A STREET.

Cornets. Enter Coriolanus, Menenius, all the Gentry, Cominius, Titus Lartius, and other Senators.

CORIANUS

Tullus Aufidius then had made new head?

LARTIUS

He had, my lord; and that it was which caused

Our swifter composition.

CORIANUS

So then the Volscies stand but as at first;

Ready, when time shall prompt them, to make road

5

Upon 's again.

COMINIUS

They are worn, lord consul, so

That we shall hardly in our ages see

Their banners wave again.

CORIANUS

Saw you Aufidius?

243-244 We . . . election.] Divided as in Hanmer. One line in Ff. Editors follow Hanmer. 244 *Exeunt Plebeians.*] From Ff. Hanmer, Cam and others *Exeunt Citizens.* Craig-Case, Brooke, Kittredge, Alexander *Exeunt Plebeians.* Sisson *Exeunt.* ACT III SCENE I.] From Rowe. Ff *Actus Tertius. ROME. A STREET.*] Added after Rowe and Theobald. *all the Gentry.*] Omitted in Delius, Craig, Sisson. *Lartius.*] F¹ *Latius*, F², ³ *Lartius*, F⁴ *Lucius*, and other *Senators.*] Delius, Craig, Sisson *Senators and Patricians.* The speech-prefixes in this Scene in F² are: *Corio*, *Cor.*; *Latius*; *Com.*; *Scicin.*, *Sicin.*, *Scici.*, *Sic.*; *Brut.*, *Bru.*; *Mene.*, *Me.*, *Menen.*; *Senat.*, *Sena.*; *All*; 2. *Sen.*, 2. *Sena.*; *All Ple.*; *Ædiles*; *Patri.*; *I. Cit.*; *I. Sen.* 1 head?] From Rowe. Ff *head.* Editors *head?*

LARTIUS

On safeguard he came to me; and did curse
Against the Volsces for they had so vilely
Yielded the town. He is retired to Antium.

10

CORIOLANUS

Spoke he of me?

LARTIUS

He did, my lord.

CORIOLANUS

How? What?

LARTIUS

How often he had met you, sword to sword;
That of all things upon the earth he hated
Your person most; that he would pawn his fortunes
To hopeless restitution, so he might
Be called your vanquisher.

15

CORIOLANUS

At Antium lives he?

LARTIUS

At Antium.

CORIOLANUS

I wish I had a cause to seek him there,
To oppose his hatred fully. Welcome home.

20

Enter Sicinius and Brutus.

Behold, these are the tribunes of the people,
The tongues o' th' common mouth. I do despise them,
For they do prank them in authority,
Against all noble sufferance.

SICINIUS

Pass no further.

CORIOLANUS

Ha! what is that?

25

BRUTUS

It will be dangerous to go on. No further.

CORIOLANUS

What makes this change?

MENENIUS

The matter?

COMINIUS

Hath he not passed the noble and the common?

BRUTUS

Cominius, no.

CORIOLANUS Have I had children's voices?

30

FIRST SENATOR—

Tribunes, give way: he shall to th' market-place.

10 vilely] F¹⁻⁸ vildly Editors vilely except Chambers, Craig-Case vildly 29
noble . . . common?] F¹ Noble, and the Common? F²⁻⁸ Noble, and the Com-
mons? Cam and others noble and the common? Delius noble, and the com-
mon? 31, 63, 75 FIRST SENATOR] From Capell. Ff Senat. Editors follow

BRUTUS

The people are incensed against him.

SICINIUS

Stop,

Or all will fall in broil.

CORIOLANUS

Are these your herd?

Must these have voices, that can yield them now

And straight disclaim their tongues? What are your offices? 35

You being their mouths, why rule you not their teeth?

Have you not set them on?

MENENIUS

Be calm, be calm.

CORIOLANUS

It is a purposed thing, and grows by plot,

To curb the will of the nobility.

Suffer 't, and live with such as cannot rule 40

Nor ever will be ruled.

BRUTUS

Call 't not a plot.

The people cry you mocked them; and of late,

When corn was given them gratis, you repined,

Scandalled the suppliants for the people, called them

Time-pleasers, flatterers, foes to nobleness. 45

CORIOLANUS

Why, this was known before.

BRUTUS

Not to them all.

CORIOLANUS

Have you informed them sithence?

BRUTUS

How! I inform them!

COMINIUS

You are like to do such business.

BRUTUS

Not unlike

Each way to better yours.

CORIOLANUS

Why then should I be consul? By yond clouds; 50

Let me deserve so ill as you, and make me

Your fellow tribune.

SICINIUS

You show too much of that

For which the people stir. If you will pass

To where you are bound, you must inquire your way,

Which you are out of, with a gentler spirit, 55

Or never be so noble as a consul,

Nor yoke with him for tribune.

MENENIUS

Let 's be calm.

Capell, except Brooke Senat. 32, 33 Stop, . . . broil.] Divided as in Pope. One line in Ff. Editors follow Pope. 35 tongues?] F¹ *toungs*? F², ³ *tongs*? F⁴ *Tongues*? Editors *tongues*? 44 suppliants for] From F⁴. F¹⁻³. *Suppliants*: for Editors *suppliants* for 48, 49 Not yours.] Divided as in Johnson.

COMINIUS

The people are abused: set on. This palt'ring
 Becomes not Rome, nor has Coriolanus
 Deserved this so dishonoured rub, laid falsely
 I' th' plain way of his merit.

60

CORIOLANUS

Tell me of corn!

This was my speech, and I will speak 't again.

MENENIUS

Not now, not now.

FIRST SENATOR

Not in this heat, sir, now.

CORIOLANUS

Now, as I live, I will. My nobler friends,
 I crave their pardons.

65

For the mutable, rank-scented meiny, let them
 Regard me as I do not flatter, and
 Therein behold themselves: I say again,

In soothing them, we nourish 'gainst our Senate
 The cockle of rebellion, insolence, sedition,

70

Which we ourselves have ploughed for, sowed and scattered
 By mingling them with us, the honoured number,
 Who lack not virtue, no, nor power, but that
 Which they have given to beggars.

MENENIUS

Well, no more.

FIRST SENATOR

No more words, we beseech you.

CORIOLANUS

How! no more!

75

As for my country I have shed my blood,
 Not fearing outward force, so shall my lungs
 Coin words till their decay against those measles
 Which we disdain should tetter us, yet sought
 The very way to catch them.

One line in Ff. Editors follow Johnson. 58 abused: set on.] Ff *abus'd: set on*, Cam, Craig, Craig-Case, Brooke, Herford, NCE, Alexander *abus'd; set on*. Delius *abus'd.—Set on.—Chambers abused. Set on!* Kittredge, Sisson *abus'd, set on*. 61, 62 Tell . . . again.] Divided as in Pope. In Ff lines end in *speech, . . . againe*. Cam and others end in *corn! . . . again—Sisson corn! . . . again*. 61 corn!] F¹ *Corne*: 62 again.] From Ff. Rowe, Cam and others *again—Sisson again*. 64-68 Now . . . again,] Divided as in Capell. Ff lines end in *will. . . pardons: . . . Meynie, . . . flatter, . . . againe*, Cam and others follow Capell. Alexander ends in *will. . . pardons. . . them . . . and . . . again*, 66 meiny,] F¹ *Meynie*, F², ³ *Meyny*, F⁴ *Many*, Cam and others *many*, Craig-Case *meynie*, Brooke, Kittredge, Alexander, Sisson *meiny*, (Granville-Barker *meynie*) 70, 71 cockle . . . scattered] Proverbial: cf. *Love's Labour's Lost* iv iii 377; Tilley: T, 228. 78 measles] Not the febrile disease; probably leprosy is meant. A. H. G. Doran in Sh. Eng. i 435. 79 tetter] A substantive

BRUTUS	You speak o' th' people	80
As if you were a god to punish, not		
A man of their infirmity.		
SICINIUS	'Twere well	
We let the people know 't.		
MENENIUS	What, what? his choler?	
CORIOLANUS		
Choler!		
Were I as patient as the midnight sleep,		85
By Jove, 'twould be my mind!		
SICINIUS	It is a mind	
That shall remain a poison where it is,		
Not poison any further.		
CORIOLANUS	Shall remain!	
Hear you this Triton of the minnows? Mark you		
His absolute 'shall'?		
COMINIUS	'Twas from the canon.	
CORIOLANUS	'Shall'!	90
O good but most unwise patricians! Why,		
You grave but reckless senators, have you thus		
Given Hydra here to choose an officer		
That with his peremptory 'shall,' being but		
The horn and noise o' th' monster's, wants not spirit		95

used as a verb. A *tetter* was a skin rash. 80-85 You . . . sleep,] Divided as in Capell. Ff lines end in *God, . . . Infirmary. . . know't. . . His Choller? . . . sleep*, Editors follow Capell. (Chambers *know it*.) 80 o' th'] F¹⁻³ a' th' F⁴ o' th' Editors as in i i 40 (Chambers *of the*) 86-88 By . . . remain!] Divided as in Pope. Ff lines end in *my minde. . . poison. . . further. . . . remaine*: Editors follow Pope. 90, 94, 105, 106] Quotation marks are editorial. 90 from the canon.] Ff *from the Cannon*. *from* can mean 'taken from' or 'proceeding from' or 'contrary to.' *Cannon* can mean 'canon,' or 'cannon,' the artillery piece. Pye (Furness, 291) explained as "the Tribunes' 'shall' came as loudly as though from a cannon," and Charlotte Porter took *Cannon* to mean the firepiece. This anachronistic explanation is not favoured. Johnson explained as "contrary to the established rule." Monck Mason, adopting the first meaning of *from*, explained as "according to rule," and the Cowden Clarkes agreed. The majority support Johnson. On *from* cf. Abbott, 158; and *Cymbeline* i iv 13, "words him . . . a great deal from the matter." Gordon remarks that a Tribune could determine nothing on his own authority: he was only the people's mouthpiece. 90, 91 'Shall'! . . . Why,] Divided as in Pope. One line in Ff. Editors follow Pope. 91 O good] Theobald *O good*, Ff *O God!* Stevens, Heath conj. *O Gods!* Malone describes *O God!* as an adjuration surely not proper in the mouth of a heathen. Cam, Delius, Craig-Case, Sisson *O good*, Craig, Chambers, Brooke, Herford, Kittredge, NCE, Alexander *O good* 92 reckless] F¹⁻³ *wreaklesse* F⁴ *wreckless* Editors, after Hamner, *reckless* 93 here] Collier conj., Kellner, 62, conj. *le(a)ve* Kellner supports *leave* by *Pericles* Act V, Chorus, l. 11, where F reads *Leave*

To say he 'll turn your current in a ditch
 And make your channel his? If he have power,
 Then vail your ignorance; if none, awake
 Your dangerous lenity. If you are learned,
 Be not as common fools; if you are not, 100
 Let them have cushions by you. You are plebeians,
 If they be senators: and they are no less,
 When, both your voices blended, the great'st taste
 Most palates theirs. They choose their magistrate;
 And such a one as he, who puts his 'shall,' 105
 His popular 'shall,' against a graver bench
 Than ever frowned in Greece. By Jove himself,
 It makes the consuls base! and my soul aches
 To know, when two authorities are up,
 Neither supreme, how soon confusion 110
 May enter 'twixt the gap of both and take
 The one by th' other.

COMINIUS Well, on to th' market place.

CORIOLANUS

Whoever gave that counsel, to give forth
 The corn o' th' storehouse gratis, as 'twas used
 Sometime in Greece—

MENENIUS Well, well, no more of that. 115

CORIOLANUS

Though there the people had more absolute pow'r,
 I say, they nourished disobedience, fed
 The ruin of the state.

BRUTUS Why shall the people give
 One that speaks thus their voice?

CORIOLANUS I'll give my reasons,

for Q's *Here* 96, 97 To say . . . his?] Thought to derive from Sir Hugh Middleton's project to bring water from Hertfordshire into London which was begun on 20 February, 1609. E. B. Harrison in *J. Q. Adams Memorial Studies*, Folger Library, 1948, p. 240; and Penguin edn. of *Coriolanus*, p. 150. 96 in]=into 98 vail] F¹⁻² *vale* F⁴ *vail* Aphetic form of *avail*, *avale*=to lower in sign of defeat. Johnson explains: If this man has power, let the ignorance that gave it him vail or bow down before him. Editors *vail* See Furness, 294, 295. The inference is "lower your colours," take second place. ignorance;] Glossed here by Schmidt as "want of experience and skill," which is similar to Warburton's explanation as impotence. 101 cushions by you.]=seats in the Senate. 103, 104 the . . . theirs.] The preponderating flavour of the combined voices would be theirs: i.e., in election they would have the larger vote. 104 Most palates] From Ff. Johnson conj. *Must palate* Editors follow F. 114 o' th'] F¹⁻² *a' th'* F⁴ *o' th'* Editors as in 1140. (Chambers of the) 115 Greece—] From F³, ⁴. F¹, ² *Greece*. Cam and others *Greece*,— Chambers, Kittredge, Alexander, Sisson *Greece*— 117, 118 I . . . state.] Divided as in Pope. One line in Ff. Editors follow Pope. 118 Why

More worthier than their voices. They know the corn 120
 Was not our recompense, resting well assured
 They ne'er did service for 't. Being pressed to th' war,
 Even when the navel of the state was touched,
 They would not thread the gates. This kind of service
 Did not deserve corn gratis. Being i' th' war, 125
 Their mutinies and revolts, wherein they showed
 Most valour, spoke not for them. Th' accusation
 Which they have often made against the Senate,
 All cause unborn, could never be the native
 Of our so frank donation. Well, what then? 130
 How shall this bosom multiplied digest
 The Senate's courtesy? Let deeds express
 What 's like to be their words: 'We did request it;
 We are the greater poll, and in true fear
 They gave us our demands.' Thus we debase 135
 The nature of our seats, and make the rabble
 Call our cares fears; which will in time
 Break ope the locks o' th' Senate, and bring in
 The crows to peck the eagles.

MENENIUS

Come, enough.

BRUTUS

Enough, with over-measure.

CORIOLANUS

No, take more!

140

shall] From Ff. Capell, Cam and others *Why, shall Alexander Why shall* 121 our] Ff *our* Hanmer *their* Ingleby conj. for Editors *our* (*our recompense* = the reward given by us for service) 129 native] From Ff. Johnson and Heath conj., Singer, Craig, Chambers, Craig-Case, Brooke, Herford, Kittredge, NCE *motive* Cam, Delius, Alexander, Sisson *native motive* is a tempting conjecture, but *native* seems to be right. A relation between animate beings, as in *Richard II* iii ii 25, etc., is here applied to the inanimate, as in *All's Well* iii vi 56, "if you think your mystery in stratagem can bring this instrument of honour into his native quarter." To say that one thing is native to another is to say that the one is related to the other in a natural and appropriate way, is in some sense akin or compatible. Coriolanus states that the lack of service on the Plebeians' part, their reluctance to pass through the gates to defend their country, renders them undeserving of corn. Yet the corn was freely given; and the unjustified accusations against the Senate in this matter could never be taken as compatible with the frank donation of the same. 131 bosom multiplied] Ff *Bosome-multiplied*, Collier, Dyce, Craig, Chambers, Herford *bisson multitude* Cam, Delius, Craig-Case, Brooke, Alexander, Sisson *bosom multiplied* Kittredge *beesom multitude* NCE *bosom-multiplied* (Collier conj. *beson-multitude*, influenced, perhaps, by ii i 58.) 134 poll,] From Rowe. Ff *pole*, Editors *poll*, 137-139 Call . . . eagles.] Divided as in Ff. Pope, Delius, Craig, Brooke, Kittredge end in *ope . . . crows . . . eagles*. Cam, etc. follow F. 138 o' th'] F¹⁻³ *a' th'* F⁴ *o' th'* Editors as in i i 40. (Chambers of the) 140 over-measure.] F¹⁻³ *ouer measure*. F⁴ *over-measure*.

What may be sworn by, both divine and human,
 Seal what I end withal! This double worship,
 Where one part does disdain with cause, the other
 Insult without all reason; where gentry, title, wisdom,
 Cannot conclude but by the yea and no 145
 Of general ignorance,—it must omit
 Real necessities, and give way the while
 To unstable slightness. Purpose so barred, it follows,
 Nothing is done to purpose. Therefore, beseech you,—
 You that will be less fearful than discreet; 150
 That love the fundamental part of state
 More than you doubt the change on 't; that prefer
 A noble life before a long, and wish
 To jump a body with a dangerous physic
 That 's sure of death without it,—at once pluck out 155
 The multitudinous tongue: let them not lick
 The sweet which is their poison. Your dishonour
 Mangles true judgement and bereaves the state
 Of that integrity which should become 't,
 Not having the power to do the good it would 160
 For th' ill which doth control 't.

BRUTUS

Has said enough.

SICINIUS

Has spoken like a traitor, and shall answer
 As traitors do.

CORIOLANUS Thou wretch, despite o'erwhelm thee!

What should the people do with these bald tribunes?

On whom depending, their obedience fails 165

Cam, Alexander *over measure*. Delius and others *over-measure*. 142 double worship]=divided authority of Senate and people 143 Where one] From Rowe. Ff *Whereon* Editors *Where one* 143, 144 one part . . . the other Insult] One party in authority, the Senate disdains; the other, the Plebs, insults. 146 ignorance,—] Ff *Ignorance*, Capell's dash, adopted by Cam and others. Sisson *ignorance*, it]=divided authority 149-155 you,— . . . it,—] Ff *you*, . . . *it*: Cam, Delius, Craig-Case, *you*,— . . . *it*,— Craig, Brooke, Herford, NCE *you*,— . . . *it*, Chambers *you*, . . . *it*, Kittredge, Alexander *you*— . . . *it*— Sisson *you*, . . . *it*, 150 You . . . discreet;]=You who have more temerity than discretion; 151, 152 That . . . on 't;]=who love the exercise of power more than you fear the change which the abolition of it would bring; 152, 153 that prefer . . . long.]=who prefer exalted position, with all its dangers, before a long life of safe obscurity, 153 A . . . long.] Based on proverb: cf. Tilley: L, 386. 154 jump] F¹ *iump* F² *jumpe* F³, ⁴ *jump* Normally, to hazard, to risk, and, by extension, to apply a desperate remedy (Onions). Various emendations are unneeded: Pope *vamp* Singer *imp* Bailey *tempt* Editors *jump* See Furness, 308-310. 156 multitudinous tongue:] =plebeian clamour 162 Has] F¹, ² *Ha* 's F⁴ *H* 'as Cam and others *Has*

To th' greater bench. In a rebellion,
 When what 's not meet, but what must be, was law,
 Then were they chosen. In a better hour,
 Let what is meet be said it must be meet,
 And throw their power i' th' dust.

170

BRUTUS

Manifest treason!

SICINIUS

This a consul? No!

BRUTUS

The ædiles, ho!

Enter an Ædile.

Let him be apprehended.

SICINIUS

Go, call the people, (*Exit Ædile*) in whose name myself
 Attach thee as a traitorous innovator,
 A foe to th' public weal. Obey, I charge thee,
 And follow to thine answer.

175

CORIOLANUS

Hence, old goat!

SENATORS, &c.

We'll surety him.

COMINIUS

Agéd sir, hands off.

CORIOLANUS

Hence, rotten thing! or I shall shake thy bones
 Out of thy garments.

SICINIUS

Help, ye citizens!

Enter a rabble of Plebeians, with the Ædiles.

MENENIUS

On both sides more respect.

180

Delius, Brooke *H'as* Craig *He has* Chambers, Herford *'Has* 166 bench. In a rebellion,] *Ff Bench, in a Rebellion:* Pope, Delius, Craig, Craig-Case, Brooke, Kittredge, NCE, Sisson *bench. In a rebellion,* Cam, Herford *bench: in a rebellion,* Chambers, Alexander *bench? In a rebellion,* 172 *Enter an Ædile.*] In *Ff* after *No.*, l. 171. Cam and others place after *ho!* Delius, Craig after *apprehended.* 173 (*Exit Ædile*)] Added by Collier, widely adopted. Earlier editors, following Capell, added *Exit Brutus.* 177 *SENATORS, &c.*] *Ff* All. Malone *Sen. and Pat.* Cam, Herford, NCE *Senators, &c.* Chambers *Senators.* Delius, Craig *Sen.* Craig-Case *All Senators, etc.* Brooke *All.* Kittredge *All [Patricians].* Alexander *Patricians.* Sisson *Senators, Patricians.* Agéd] *Ff Ag'd* Cam and others *Aged* Chambers *Agéd* Brooke, NCE, Alexander *Ag'd* 179 *Enter . . . Ædiles.*] From *Ff:* For *Plebeians* Cam, Sisson read *Citizens,* and Herford reads *Citizens. (Plebeians)* Delius, Craig *Re-enter the Ædiles, with Others, and a rabble of Citizens.* (Craig omits the) Chambers, Craig-Case, Brooke, Kittredge, NCE, Alexander *follow F.* Earlier editors, following Capell, *Re-enter Brutus, with Ædiles and a rabble*

SICINIUS

Here 's he that would take from you all your power.

BRUTUS

Seize him, ædiles!

PLEBEIANS

Down with him! down with him!

SENATORS, &C.

Weapons, weapons, weapons!

They all bustle about Coriolanus.

ALL

Tribunes! Patricians! Citizens! What, ho!

185

Sicinius! Brutus! Coriolanus! Citizens!

Peace, peace, peace! Stay! hold! peace!

MENENIUS

What is about to be? I am out of breath.

Confusion 's near. I cannot speak. You, tribunes

To th' people! Coriolanus, patience!

190

Speak, good Sicinius.

SICINIUS

Hear me, people. Peace!

PLEBEIANS Let 's hear our tribune. Peace! Speak, speak, speak!

SICINIUS

You are at point to lose your liberties.

Marcius would have all from you, Marcius,

Whom late you have named for consul.

MENENIUS

Fie, fie, fie!

195

of Citizens. 183 PLEBEIANS] Ff All. Capell Cit. Cam and others Citizens. Delius Cit. (Delius adds [Several speak. Craig-Case All Pleb. Brooke All. Kittredge All [Plebeians] Alexander Plebeians. 184 SENATORS, &C.] From Cam. Ff 2 Sen. Cam, Craig-Case, Herford Senators, &c. Delius, Brooke, Kittredge, NCE, Alexander 2 Sen. Craig Sen. Chambers Senators. Sisson A Senator. *They . . . Coriolanus.*] From Ff. Cam, Craig, Chambers, Herford, Kittredge, NCE *They . . . Coriolanus, crying, Delius, Craig-Case, Brooke, Alexander follow F. Sisson All bustle about Coriolanus, shouting.* 185 ALL] Added by editor. In Ff All. is prefixed to l. 187. The cries which occupy ll. 185-187 come from all parties and ALL seems the appropriate speech-prefix. Cam and others have no speech-prefix here. Alexander All. Capell prefixed I.S. (Some editors put each of the following cries into inverted commas. Some separate by dashes.) 187 Peace,] Speech-prefixes preceding this are: Ff All. Malone, Delius Cit. Kittredge All [Patricians]. Brooke, NCE All. Alexander Patricians. Sisson Senators, Patricians. Cam, Craig, Chambers, Craig-Case, Herford have no speech-prefix. 189, 190 tribunes To] Tyrwhitt, Dyce, Kittredge *Tribunes, Speak to* 190, 191 To . . . Sicinius.] Divided as in Capell. One line in Ff. Editors follow Capell. 192, 198, 201 PLEBEIANS] Ff All. Capell, Delius Cit. Cam and others Citizens, Craig-Case All Pleb. Brooke All. Kittredge All [Plebeians]. Alexander Plebeians. 192 Let's . . . speak!] Verse in Pope. Prose in Ff. Verse in Delius and others. Prose in Cam, Alexander. 195, 196 Fie, . . . quench.] Divided as in Pope. Prose in Ff.

This is the way to kindle, not to quench.

FIRST SENATOR

To unbuild the city and to lay all flat.

SICINIUS

What is the city but the people?

PLEBEIANS

True,

The people are the city.

BRUTUS

By the consent of all we were established

200

The people's magistrates.

PLEBEIANS

You so remain.

MENENIUS

And so are like to do.

COMINIUS

That is the way to lay the city flat,

To bring the roof to the foundation,

And bury all which yet distinctly ranges

205

In heaps and piles of ruin.

SICINIUS

This deserves death.

BRUTUS

Or let us stand to our authority

Or let us lose it. We do here pronounce,

Upon the part o' th' people, in-whose power

We were elected theirs, Marcius is worthy

210

Of present death.

SICINIUS

Therefore lay hold of him.

Bear him to th' rock Tarpeian, and from thence

Into destruction cast him.

BRUTUS

Ædiles, seize him!

ALL PLEBEIANS

Yield, Marcius, yield!

MENENIUS

Hear me one word.

Beseech you, tribunes, hear me but a word.

215

ÆDILES

Peace, peace!

Editors follow Pope. 196 the way . . . quench.] Based on proverb: cf. Tilley: F, 251. 197 FIRST SENATOR] From Capell. Ff Sena. Editors follow Capell, except Brooke Sen. 198, 199 True, . . . city.] Divided as in Capell. One line in Ff. Editors follow Capell. 200, 201 By . . . magistrates.] Divided as in Pope. Prose in Ff. Editors follow Pope. 212 rock Tarpeian,] The cliff overhanging the Roman Forum whence murderers and traitors were thrown (OCD, 879). 214 ALL PLEBEIANS] Ff. All Ple. Capell Cit. Cam, Craig, Chambers, Herford, NCE, Sisson Citizens. Delius Cit. Brooke All, Ple. Craig-Case All Pleb. Kittredge All Plebeians. Alexander Plebeians. 214, 215 Hear . . . a word.] Divided as in Johnson. Prose in Ff. Cam and others follow Johnson. Alexander ends in *Tribunes, . . . word.*, treating *Yield*,

MENENIUS (*to Brutus*)

Be that you seem, truly your country's friend,
And temp'rately proceed to what you would
Thus violently redress.

BRUTUS

Sir, those cold ways

That seem like prudent helps are very poisonous 220
Where the disease is violent. Lay hands upon him,
And bear him to the rock.

Coriolanus draws his sword.

CORIANUS

No, I 'll die here.

There 's some among you have beheld me fighting:
Come, try upon yourselves what you have seen me.

MENENIUS

Down with that sword! Tribunes, withdraw awhile. 225

BRUTUS

Lay hands upon him.

MENENIUS

Help Marcius, help!

You that be noble, help him, young and old!

PLEBEIANS

Down with him, down with him! *Exeunt.*

In this mutiny the Tribunes, the Ædiles, and the People are beat in.

MENENIUS

Go, get you to your house. Be gone, away!
All will be naught else.

SECOND SENATOR

Get you gone.

CORIANUS

Stand fast: 230

Marcius, yield. as separate line. 217 (*to Brutus*)] Added by Cam. Delius, Craig, Craig-Case, Alexander, Sisson omit. Herford, Kittredge, NCE admit. 222 *Coriolanus . . . sword.*] From Ff. Cam and others Drawing his sword. Chambers Draws his sword. Craig-Case, Brooke, Kittredge, Alexander, Sisson follow F. 225 Down . . . awhile.] Verse in Pope. Prose in Ff. Editors verse. 226, 227 Help . . . old!] Verse in Hanmer. Prose in Ff. Punctuation in F¹ is *Martius, helpe: . . . noble, . . . old.* Editors verse. 228 PLEBEIANS] Ff All. Capell Cit. Cam and others Citizens. Delius Cit. Brooke All. Kittredge All [Plebeians]. Alexander Plebeians. *Exeunt. . . in.*] From Ff. Cam and others follow F, omitting *Exeunt.* Brooke admits *Exeunt.* Sisson In the brawl the Tribunes, the Ædiles, and the People are beat in, and *exeunt.* It must be on this occasion that Coriolanus beat the Ædiles. This is implied in m i 318, m iii 79-81, and is based on Plutarch, 230: "he had driven and beaten the Ædiles into the market place before all the world:" (also Brooke: Plutarch, ii 168.) 229 your] From Rowe. Ff *our* Editors *your* 230 CORIANUS] From Warburton. Ff Com. The speech is contrary to Cominius's sentiments in ll. 244-249. Cam, Delius, Craig-Case, Herford, NCE, Sisson prefix for Cominius.

We have as many friends as enemies.

MENENIUS

Shall it be put to that?

FIRST SENATOR

The gods forbid!

I prithee, noble friend, home to thy house:

Leave us to cure this cause.

MENENIUS

For 'tis a sore upon us

You cannot tent yourself. Be gone, beseech you.

235

COMINIUS

Come, sir, along with us.

CORIO LANUS

I would they were barbarians—as they are,

Though in Rome littered—not Romans—as they are not,

Though calved i' th' porch o' th' Capitol.

MENENIUS

Be gone!

Put not your worthy rage into your tongue.

240

One time will owe another.

CORIO LANUS

On fair ground

I could beat forty of them.

MENENIUS

I could myself

Take up a brace o' th' best of them; yea, the two tribunes.

COMINIUS

But now 'tis odds beyond arithmetic;

And manhood is called foolery when it stands

245

Craig, Chambers, Brooke, Kittredge, Alexander Cor. *or* Coriolanus. 232

FIRST SENATOR] From Capell. Ff Sena. *or* Senat. Editors follow Capell, except Brooke Sen. 236 COMINIUS] F¹ Corio. F²⁻⁴ Com. Editors prefix for Cominius. 237-241 CORIO LANUS I . . . another.] Ff read:

*Mene. I would they were Barbarians, as they are,
Though in Rome litter'd: not Romans, as they are not,
Though calved i' th' Porch o' th' Capitoll:
Be gone, put not your worthy Rage into your Tongue,
One time will owe another.*

Our text follows Steevens, with minor changes, as also do Editors. Tyrwhitt conj. change of speech-prefixes. 237-239 barbarians— . . . littered— . . . Romans— . . . Capitol.] Cam, Chambers, Herford, NCE *barbarians*— . . . *litter'd*— . . . *Romans*— . . . *Capitol*,— (NCE *Capitol*!) *Delius barbarians*, . . . *litter'd*, . . . *Romans*, . . . *Capitol*,— Craig, Brooke *barbarians*,— . . . *litter'd*,— . . . *Romans*,— . . . *Capitol*,— Craig-Case *barbarians*, . . . *litter'd*; . . . *Romans*, . . . *Capitol*,— Kittredge, Alexander, Sisson *barbarians*, . . . *litter'd*; . . . *Romans*, . . . *Capitol*. 239 o' th'] From Ff. Cam and others o' *the* Chambers of *the* Kittredge, NCE, Alexander, Sisson o' *th'* 239, 240 Be . . . tongue.] Divided as in Capell. One line in Ff. Editors follow Capell. (Brooke *Begone*; NCE *Begone!*) 241 time] Kellner, 111, queries *turn* 241, 242 On . . . them.] Divided as in Capell. One line in Ff. Editors follow Capell. 242, 243 I . . . tribunes.] Prose in Ff. Divided as in Capell who omits *of them* Cam and others divide as in Capell, admitting *of them* (Chambers of *'em*.)

Against a falling fabric. Will you hence
Before the tag return? whose rage doth rend
Like interrupted waters, and o'erbear
What they are used to bear.

MENENIUS Pray you be gone.

I'll try whether my old wit be in request 250

With those that have but little. This must be patched

With cloth of any colour.

COMINIUS Nay, come away.

Exeunt Coriolanus and Comintus, and others.

PATRICIAN

This man has marred his fortune.

MENENIUS

His nature is too noble for the world:

He would not flatter Neptune for his trident 255

Or Jove for 's power to thunder. His heart 's his mouth.

What his breast forges, that his tongue must vent ;

And, being angry, does forget that ever

He heard the name of death.

A noise within.

Here 's goodly work !

PATRICIAN I would they were abed!

260

MENENIUS

I would they were in Tiber! What the vengeance,

Could he not speak 'em fair?

Enter Brutus and Sicinius with the rabble again.

SICINIUS

Where is this viper

Delius follows F. 247 tag] Short for *tag and rag*, the mob. Cf. Tilley: T, 10. 248 interrupted waters,] Imagery frequently used by Shakespeare. Cf. Tilley: S, 929. 252 and others.] Added by Capell. Admitted by Cam and others. Kittredge, Alexander with others. Brooke omits and others. 253 PATRICIAN] Ff Patri. Capell, Cam, Delius, Craig, Craig-Case, prefix for First Patrician. Chambers, Herford, NCE, Sisson A Patrician. Brooke Patri. Kittredge, Alexander prefix for Patrician. 256, 257 His heart's . . . vent;] Proverbial: cf. Tilley: H, 312, H, 334. Ultimately from Ecclesiasticus, xxi, 26, where, perhaps Shakespeare read it. 260 PATRICIAN] Ff Patri. Capell I. P. Malone, Cam and others prefix for Second Patrician. Brooke Patri. Kittredge, Alexander Patrician. NCE, Sisson A Patrician. abed!] F¹⁻³ a bed. F⁴ a-bed. Cam and others a-bed! Kittredge abed! Alexander a-bed. Sisson abed. 261, 262 What . . . fair?] Divided as in Pope. One line in Ff. Cam, etc. follow Pope. Alexander follows F. 262 Enter . . . again.] From Ff. Cam, etc. omit again Chambers, Craig-Case, Brooke, Kittredge, Alexander admit again

That would depopulate the city and
Be every man himself?

MENENIUS You worthy Tribunes—

SICINIUS

He shall be thrown down the Tarpeian rock 265
With rigorous hands. He hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power,
Which he so sets at naught.

FIRST CITIZEN He shall well know
The noble tribunes are the people's mouths, 270
And we their hands.

PLEBEIANS

He shall, sure on 't.

MENENIUS Sir, sir!

SICINIUS

Peace!

MENENIUS

Do not cry havoc where you should but hunt
With modest warrant.

SICINIUS Sir, how comes 't that you 275
Have help to make this rescue?

MENENIUS Hear me speak!

As I do know the consul's worthiness,
So can I name his faults.

SICINIUS Consul! what consul?

MENENIUS

The consul Coriolanus.

BRUTUS He consul!

viper] Proverbial: cf. Tilley: V, 68. 263, 264 That . . . himself?] Divided as in Pope. One line in Ff. Editors follow Pope. 264 Tribunes—] From Rowe. Ff *Tribunes*. Editors *Tribunes—* or *Tribunes*,— (some *tribunes*) 269-271 He . . . hands.] Divided as in Johnson. Two lines in Ff, ending *are . . . hands*. Editors follow Johnson. 272, 280 PLEBEIANS] Ff All. Capell Cit. Cam, Craig, Chambers, Herford, NCE, Sisson Citizens. Delius Cit. Craig-Case All Pleb. Brooke All. Kittredge All [Plebeians]. Alexander Plebeians. 272 shall, sure on 't.] F¹ *shall sure out*. F²⁻⁴ *shall sure out*. Cam and others *shall, sure on 't*. Chambers *shall, sure on it*. Kittredge *shall sure on 't!* sir!] Ff *sir*. Cam and others *sir*,— Chambers, Kittredge, Alexander, Sisson *sir—* 274, 275 Do . . . warrant.] To 'cry havoc' was to give soldiers the order to plunder. In this passage Menenius warns the Tribunes not to proceed to violent political extremes when they should act with moderation. 275, 276 Sir, . . . rescue?] Divided as in Pope. Ff lines end in *holpe . . . rescue?* Editors follow Pope. 275 comes 't that] From Capell. Ff *com 'st that* Cam, and others *comes 't that* Delius *comes 't, that* Chambers *comes it that* 276-278 Hear . . . faults.] Divided as in Pope. Two lines in Ff, ending *know . . . Faults*. Editors follow Pope (Cam, Herford, NCE *faults*,— Delius *faults*.— Craig,

PLEBEIANS

No, no, no, no, no.

280

MENENIUS

If, by the tribunes' leave, and yours, good people,
I may be heard, I would crave a word or two,
The which shall turn you to no further harm
Than so much loss of time.

SICINIUS

Speak briefly then:

For we are peremptory to dispatch
This viperous traitor. To eject him hence
Were but our danger, and to keep him here
Our certain death. Therefore it is decreed
He dies to-night.

285

MENENIUS

Now the good gods forbid

That our renownéd Rome, whose gratitude
Towards her deservéd children is enrolled
In Jove's own book, like an unnatural dam
Should now eat up her own!

290

SICINIUS

He 's a disease that must be cut away.

MENENIUS

O, he 's a limb that has but a disease:
Mortal, to cut it off; to cure it, easy.

295

What has he done to Rome that 's worthy death?
Killing our enemies, the blood he hath lost—
Which, I dare vouch, is more than that he hath
By many an ounce—he dropped it for his country;
And what is left, to lose it by his country
Were to us all that do 't and suffer it
A brand to th' end o' th' world.

300

SICINIUS

This is clean kam.

BRUTUS

Merely awry. When he did love his country,
It honoured him.

MENENIUS

The service of the foot,

305

Being once gangrened, is not then respected
For what before it was.

BRUTUS

We 'll hear no more.

Chambers, Craig-Case, Brooke, Kittredge, Alexander, Sisson *faults*.) 281 If . . . people,] One line in Pope; two in Ff, ending *leau*, *people*, Editors one line. 287 our] Ff *one* Theobald, Kittredge, Sisson *our* Cam and others *one* 303 o' th'] F¹. ^a *a' th* F² *a' th'* F⁴ *o' th'* Editors as in i i 40. (Chambers *of the* kam.) F¹. ^a *kamme*. F² *kamm*, F⁴ *kam*. (=crooked). "To go clean kam" (or cam; see NED) was proverbial: cf. Tilley: G, 158. Editors *kam*. 304, 305 When . . . him.] Divided as in Pope. One line in Ff. Editors follow Pope. 305-307 The . . . was.] Warburton, Johnson, Chambers, Alexander ascribed

**Pursue him to his house and pluck him thence,
Lest his infection, being of catching nature,
Spread further.**

MENENIUS One word more, one word. 310

**This tiger-footed rage, when it shall find
The harm of unscanned swiftness, will, too late,
Tie leaden pounds to 's heels. Proceed by process,
Lest parties, as he is beloved, break out
And sack great Rome with Romans.**

BRUTUS If it were so? 315

SICINIUS

**What do ye talk ?
Have we not had a taste of his obedience ?
Our ædiles smote ? ourselves resisted ? Come.**

MENENIUS

Consider this: he has been bred i' th' wars
 Since a could draw a sword, and is ill schooled
 In bolted language: meal and bran together
 He throws without distinction. Give me leave,
 I'll go to him, and undertake to bring him
 Where he shall answer by a lawful form,
 In peace, to his utmost peril.

FIRST SENATOR ·Noble Tribunes. 325

It is the humane way. The other course
Will prove too bloody, and the end of it
Unknown to the beginning.

SICINIUS Noble Menenius.

**Be you then as the people's officer.
Masters, lay down your weapons.**

BRUTUS Go not home. 330

SICINIUS

Meet on the market place. We 'll attend you there,

to Sicinius; as also Miss Eardley-Wilmot in TLS, 13 Oct., 1950. 311, 312 tiger-footed rage, . . . unscanned swiftness,] Applicable to Coriolanus and to the Tribunes' agitation against him. Thus Menenius appears to speak with the Tribunes but says the opposite. Cf. Clemen, 90, 91. 313 leaden . . . heels.] Proverbial: cf. Tilley: L, 136. process,]=legal procedure, 315 If . . . so? From F¹.³ F².⁴ *If it were so*— Cam, Craig-Case, Kittredge, Alexander, Sisson *If it were so*— Delius, Brooke, Herford, NCE *If it were so*,— Craig, Chambers *If't were so*,— 318 *smote?* F¹ *smot*: F² *smot*; F³ *smot*, F⁴ *smote*, Cam and others *smote?* Alexander, Sisson *smote*, 319 has] F¹⁻³ *ha's* F⁴ has Rowe *hath* Cam and others *has* 320 a] Ff *a* Rowe, Cam and others *he* Craig-Case, Kittredge, NCE, Alexander, Sisson *'a* Brooke *a'* 321 bolted] sifted, chosen. 323 bring him] From Pope. Ff *bring him in peace*, Editors follow Pope. 328, 329 Noble . . . officer.] Divided as in Pope. One line in Ff, ending officer: Editors follow Pope. 331 attend] Badham, Keilner conj. *tend*

Where, if you bring not Marcius, we 'll proceed
In our first way.

MENENIUS I 'll bring him to you.

(To the Senators) Let me desire your company. He must come,
Or what is worst will follow.

FIRST SENATOR

Pray you, let 's to him.

335

Exeunt Omnes.

SCENE II. ROME. A ROOM IN CORIOLANUS'S HOUSE.

Enter Coriolanus with Nobles.

CORIOLANUS

Let them pull all about mine ears; present me
Death on the wheel, or at wild horses' heels;
Or pile ten hills on the Tarpeian rock
That the precipitation might down stretch
Below the beam of sight; yet will I still
Be thus to them.

5

Enter Volumnia.

NOBLE

You do the nobler.

CORIOLANUS

I muse my mother
Does not approve me further, who was wont
To call them woollen vassals, things created
To buy and sell with groats, to show bare heads
In congregations, to yawn, be still and wonder,
When one but of my ordinance stood up
To speak of peace or war. I talk of you.
Why did you wish me milder? Would you have me

10

333-335 I'll . . . him.] Divided as in Ff. Capell, Kittredge end lines in *me . . . what . . . him*. Cam and others follow F. 334 (To the Senators)] Added by Hanmer, generally adopted. 335 FIRST SENATOR] From Rowe. Ff Sena. Cam, etc. follow Rowe. Brooke Sen. *Exeunt Omnes.*] From Ff. Rowe, Cam, etc. *Exeunt*. Craig-Case, Brooke, Kittredge *Exeunt omnes*. SCENE II.] Added by Capell. ROME. . . HOUSE.] Added after Malone. *Enter . . . Nobles.*] From Ff. Steevens, Cam, Herford *Enter . . . with Patricians*. Delius, Craig, Sisson *Enter . . . and Patricians*. Chambers, Craig-Case, Brooke, Kittredge, NCE, Alexander follow F. The speech-prefixes in this Scene in F¹ are: Corio.; Noble; Volum. Vol.; Men., Mene., Menen.; Sen.; Com. 6 *Enter Volumnia.*] Placed as in Ff. Dyce, Cam and others place after *war*. NCE after *them*. Sisson after *nobler*. It seems that in F Volumnia is meant to overhear Coriolanus's words. NOBLE] From Ff. Cam, Herford, Sisson A Patrician. Malone, Dyce, Delius, Craig, Alexander prefix for First Patrician. Chambers, Craig-Case A Noble. Brooke, Kittredge, NCE Noble. 9 woollen vassals.] F¹⁻³ *Wollen Vassalles*, F⁴ *Wollen Vassals*, Editors *woollen vassals*, (Delius *vassals*;) Gordon explains

False to my nature? Rather say I play
The man I am. 15

VOLUMNIA O, sir, sir, sir,
I would have had you put your power well on
Before you had worn it out.

CORIOANUS Let go.

VOLUMNIA
You might have been enough the man you are
With striving less to be so. Lesser had been 20
The thwartings of your dispositions, if
You had not showed them how ye were disposed
Ere they lacked power to cross you.

CORIOANUS Let them hang.

VOLUMNIA
Ay, and burn too.

Enter Menenius with the Senators.

MENENIUS
Come, come, you have been too rough, something too rough: 25
You must return and mend it.

SENATOR There's no remedy,
Unless, by not so doing, our good city
Cleave in the midst and perish.

VOLUMNIA Pray, be counselled.
I have a heart as little apt as yours,
But yet a brain that leads my use of anger 30
To better vantage.

MENENIUS Well said, noble woman!
Before he should thus stoop to th' herd, but that
The violent fit o' th' time craves it as physic
For the whole state, I would put mine armour on,
Which I can scarcely bear.

CORIOANUS What must I do? 35

as "home-spun varlets," and compares *M-Night's Dream* iii i 63, *hempen homespuns* 21 thwartings of] From Theobald. Ff *things of Rowe things that thwart* Cam, Delius, Chambers, Craig-Case, Brooke, Herford, NCE, Alexander *thwartings of* Craig, Kittredge *thwarting of* Sisson *taxings of* 25, 26 Come, . . . it.] Divided as in Pope. Prose in Ff. Editors follow Pope. 26 SENATOR] Ff Sen. Capell, Cam and others prefix for First Senator. Brooke Sen. Kittredge, Alexander Senator. 29 as little apt] From Ff. There have been many suggested emendations, but F can stand. Staunton conj., Craig *of mettle apt* Cam and others *as little apt* NED defines *apt* as susceptible to impression; ready to learn, intelligent, quick-witted, prompt: Delius as susceptible (*empfindlich*). Cf. *Othello* iii iii 295. 32 to th' herd,] From Theobald. Ff *to th' heart*, (F⁴ *to*) Cam, Delius, Craig, Chambers, Craig-Case, Herford, Brooke, NCE, Sisson *to the herd*, Kittredge, Alexander *to th' herd*, 33 o' th'] F¹⁻³ *a' th'* F⁴ *o' th'* Editors as in i i 40. (Chambers *of the*)

MENENIUS

Return to th' tribunes.

CORIOANUS

Well, what then? what then?

MENENIUS

Repent what you have spoke.

CORIOANUS

For them! I cannot do it to the gods.

Must I then do 't to them?

VOLUMNIA

You are too absolute;

Though therein you can never be too noble

40

But when extremities speak. I have heard you say,

Honour and policy, like unsevered friends,

I' th' war do grow together. Grant that, and tell me,

In peace what each of them by th' other lose

That they combine not there.

CORIOANUS

Tush, tush!

MENENIUS

A good demand

45

VOLUMNIA

If it be honour in your wars to seem

The same you are not, which, for your best ends,

You adopt your policy, how is it less or worse

That it shall hold companionship in peace

With honour as in war, since that to both

50

It stands in like request?

CORIOANUS

Why force you this?

VOLUMNIA

Because that now it lies you on to speak

To th' people; not by your own instruction,

Nor by th' matter which your heart prompts you,

But with such words that are but roted in

55

Your tongue, though but bastards and syllables

Of no allowance to your bosom's truth.

Now, this no more dishonours you at all

38 them!] F¹, ^s *them*, F², ⁴ *them*? Cam and others *them*! Delius, Kittredge, Siason *them*? 45 there.] From Steevens. Ff *there*? Cam and others *there*. Delius *there*? 51 request?] From Theobald. Ff *request*. Editors *request*? 52-56 Because . . . syllables] Divided as in Malone. Six lines in Ff, ending *that . . . people: . . . matter . . . words . . . Tongue; . . . Syllables* Editors follow Malone. 54 by th'] Cam and others *by the* Kittredge, Alexander *by th'* which . . . you.] From F¹. F²⁻⁴ *Which your heart prompts you to*, Editors follow F¹. 55 roted in] From Malone. Ff *roated in* Cam and others *roated in* Johnson, Craig, Brooke *rooted in* Gordon explains *but roted in* etc., as "whose roots go no deeper than your tongue;" but he thinks *roted in* (got by rote) may be right. 56 though . . . syllables] Malone explained *bastards . . . to your bosom's truth*, as "not the lawful issue of your heart." *syllables of no allowance*=unacceptable words Johnson conj.

Than to take in a town with gentle words,
Which else would put you to your fortune and
The hazard of much blood. 60

I would dissemble with my nature where
My fortunes and my friends at stake required
I should do so in honour. I am in this
Your wife, your son, these senators, the nobles; 65
And you will rather show our general louts
How you can frown than spend a fawn upon 'em
For the inheritance of their loves and safeguard
Of what that want might ruin.

MENENIUS Noble lady!
Come, go with us: speak fair. You may salve so. 70
Not what is dangerous present, but the loss
Of what is past.

VOLUMNIA I prithee now, my son,
Go to them with this bonnet in thy hand;
And thus far having stretched it—here be with them—
Thy knee bussing the stones—for in such business 75
Action is eloquence, and the eyes of th' ignorant
More learned than the ears—waving thy head,
Which often, thus, correcting thy stout heart,
Now humble as the ripest mulberry
That will not hold the handling: or say to them 80
Thou art their soldier, and being bred in broils
Hast not the soft way which, thou dost confess,
Were fit for thee to use, as they to claim,
In asking their good loves; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far 85
As thou hast power and person.

MENENIUS This but done

alliance for allowance, which Malone rejected. 64 this] Ff *this* Johnson conj., Capell, Cam and others *this*. Kittredge, NCE, Alexander, Sisson *this* 65 son, . . . nobles;] Ff *Sonne*: . . . *Nobles*,—Editors *son*, . . . *nobles*; 69 lady!] From Rowe. Ff *Lady*, Cam and others *lady*! Sisson *lady*. 75-77 stones— . . . ears—] Ff *stones*: . . . *eares*, Cam and others *stones*— . . . *ears*— Craig, Brooke *stones*,— . . . *ears*,— Craig-Case, Sisson *stones*, . . . *ears*, Delius, Kittredge *stones* (for . . . *ears*) 77, 78 waving . . . thus,] NED glosses *wave* in this sense (see *wave* 8c) as "To move the head up and down with a significant gesture." Cf. *Hamlet* II i 93. *do* is understood after *often*,; and *thus*, is followed by Volumnia showing Coriolanus the gesture, which is to 'correct' his stout heart, on the principle just declared that "Action is eloquence." Cf. v i 67. For many proposals and comments, see Furness, 355-358. 79 humble . . . mulberry] The characteristic of the fruit is that when ripe it cannot be handled without damage (Rohde, 147); and it readily falls from the tree. 80 handling: or] Ff *handling*: or Kinnear *handling*,—so Cam, Delius, Craig, Craig-Case, Brooke, Herford *handling*: or Kittredge *handling*— NCE *handling*—or

Alexander handling. Or Chambers, Sisson *handling*; or 92 Than . . . Cominius.] One line in Capell; two in Ff, ending *Bower*. . . Cominius. Editors one line. *Enter Cominius.*] Placed as in Ff. Delius, Craig, Brooke, Herford place after *Cominius*. 96, 97 I . . . spirit.] Divided as in Rowe. Prose in Ff. Editors follow Rowe. 99 unbarbed sconce?] Baynes noted that a war-horse protected by head- and chest-pieces of armour was said to be *barbed*, *barded* or *bard* (Furness, 362, 363.) Hence, Cotgrave "Bardable: comme *Barbable*; fit, or able to beare a barbed furniture, or armor." See also Nares, 54. Steevens explained *unbarbed sconce?* as "untrimmed head"; and Dyce glossed *unbarbed* as "unshorn, untrimmed." But Coriolanus speaks as a warrior: he refers to his bare head divested of helm. 99, 100 Must I With . . . heart] Divided as in Capell. One line in Ff. Cam, Chambers, Craig-Case, Kittredge, NCE, Alexander, Sisson follow Capell. Delius, Craig, Brooke follow F. Keightley conj., Globe, Herford follow F's arrangement, omitting *my* and *to* 101 bear? Well,] From Pope. Ff *beare well?* Editors *bear? Well*, 102 plot to lose,] From Theobald. F¹, ² *Plot, to loose* F³, ⁴ *plot, to lose* Editors *plot to lose*, Delius develops an explanation of *plot*, after Warburton, as the piece of ground (*Fleck Erde*) on which Coriolanus stands, whence he proceeds to consideration of his own body. 104 To the F¹, ² *Toth'* F³ *To th'* F⁴ *To the*

You have put me now to such a part which never
I shall discharge to th' life. 105

COMINIUS Come, come, we 'll prompt you.

VOLUMNIA

I prithee now, sweet son, as thou hast said
My praises made thee first a soldier, so,
To have my praise for this, perform a part
Thou hast not done before.

CORIOLANUS Well, I must do 't. 110

Away, my disposition, and possess me
Some harlot's spirit! My throat of war be turned,
Which quir'd with my drum, into a pipe
Small as an eunuch or the virgin voice
That babies lull asleep! The smiles of knaves 115
Tent in my cheeks and schoolboys' tears take up
The glasses of my sight! A beggar's tongue
Make motion through my lips, and my armed knees,
Who bowed but in my stirrup, bend like his
That hath received an alms! I will not do 't, 120
Lest I surcease to honour mine own truth,
And by my body's action teach my mind
A most inherent baseness.

VOLUMNIA At thy choice then.

To beg of thee, it is my more dishonour
Than thou of them. Come all to ruin. Let 125
Thy mother rather feel thy pride than fear
Thy dangerous stoutness, for I mock at death
With as big heart as thou. Do as thou list.
Thy valiantness was mine, thou suck'st it from me,
But owe thy pride thyself.

CORIOLANUS Pray, be content. 130

Mother, I am going to the market place:
Chide me no more. I 'll mountebank their loves,
Cog their hearts from them, and come home beloved
Of all the trades in Rome. Look, I am going.
Commend me to my wife. I 'll return consul, 135

Cam and others *To the Kittredge*, NCE, Alexander, Sisson *To th'* 106 to th'] F¹, ^a *toth'* F², ⁴ *to th'* Editors as for l. 104. 113 *quir'd*] Ff *quier'd* Cam, Delius, Craig, Chambers, Craig-Case, Herford, Sisson *quired* Brooke *quir'd* Kittredge, Alexander *quier'd* NCE *choir'd* Cf. *Merchant of Venice* v i 61. drum, . . . pipe] From Pope. Ff *Drumme into a Pipe*, Editors *drum*, . . . *pipe* 115 *lull*] Ff *lull* Rowe, Cam and others *lulls* NCE, Sisson *lull* (Either inflexion by attraction or, more probably, *voice* is plural. Cf. LLL iv iii 338, 339.) 116 *Tent*] = Lodge 129 *suck'st*] From Ff. Rowe, Cam, Delius, Craig, Craig-Case, Brooke, Herford, Alexander *suck'dst* Chambers *suckedst* Kittredge, NCE, Sisson *suck'st* 130 *owe*] F¹ *owe* F² *owne* F³, ⁴ *own* Editors *owe* (=own)

Or never trust to what my tongue can do
I' th' way of flattery further.

VOLUMNIA

Do your will.

Exit Volumnia.

COMINIUS

Away! The tribunes do attend you. Arm yourself
To answer mildly, for they are prepared
With accusations, as I hear, more strong
Than are upon you yet.

140

CORIO LANUS

The word is 'mildly.' Pray you, let us go.
Let them accuse me by invention, I
Will answer in mine honour.

MENENIUS

Ay, but mildly.

CORIO LANUS

Well, mildly be it then. Mildly!

Exeunt. 145

SCENE III. ROME. THE FORUM.

Enter Sicinius and Brutus.

BRUTUS

In this point charge him home, that he affects
Tyrannical power. If he evade us there,
Enforce him with his envy to the people,
And that the spoil got on the Antiates
Was ne'er distributed.

5

Enter an Ædile.

What, will he come?

ÆDILE

He's coming.

BRUTUS

How accompanied?

ÆDILE

With old Menenius and those senators
That always favoured him.

SICINIUS

Have you a catalogue

Of all the voices that we have procured,
Set down by th' poll?

ÆDILE

I have: 'tis ready.

10

142 'mildly'] Ff *Mildely*. 143 invention,]=false device, 144 honour.] =uprightness. SCENE III.] Added by Capell. ROME. THE FORUM.] Added after Pope. The speech-prefixes in this Scene in F² are: Brn., Bru., Brut.; Edile, Edi.; Sicin.; Mene.; Corio.; I Sen.; Both Tri.; Com.; All. 5, 6 Was . . . come?] Divided as in Capell. One line in Ff, Kittredge, NCE, Alexander, Sisson. Cam and others follow Capell. 5 *Enter an Ædile.*] In Ff after *come?* Editors after *distributed*, 9, 10 Of . . . poll?] Divided as in

SICINIUS

Have you collected them by tribes?

ÆDILE

I have.

SICINIUS

Assemble presently the people hither.

And when they hear me say 'It shall be so

I' th' right and strength o' th' commons,' be it either

For death, for fine, or banishment, then let them,

15

If I say fine, cry 'Fine,' if death, cry 'Death,'

Insisting on the old prerogative

And power i' th' truth o' th' cause.

ÆDILE

I shall inform them.

BRUTUS

And when such time they have begun to cry,

Let them not cease, but with a din confused

20

Enforce the present execution

Of what we chance to sentence.

ÆDILE

Very well.

SICINIUS

Make them be strong, and ready for this hint

When we shall hap to give 't them.

BRUTUS

Go about it.

Exit Ædile.

Put him to choler straight. He hath been used

25

Ever to conquer and to have his worth

Of contradiction. Being once chafed, he cannot

Be reined again to temperance: then he speaks

What 's in his heart; and that is there which looks

With us to break his neck.

SICINIUS

Well, here he comes.

30

Pope. One line in Ff, ending *Pole?* or *Pole*: Editors follow Pope. 11 I have.] From F¹. F²⁻⁴ *I have: 'tis ready*. Editors *I have*. 13, etc.] Quotation marks added to F. 14, 100, 123 o' th'] F¹⁻³ *a' th'* F⁴ *o' th'* Editors as in 11 40. (Chambers *of the*) 18 o' th'] F¹, *a' th'* F² *a' th'* F⁴ *o' th'* Editors as in 11 40. (Chambers *of the*) 19 time] Kellner, 67, proposes *tune* and a metaphor taken from a pack of hounds. Editors *tune* 24 *Exit Ædile*.] Added by Pope, generally adopted. 26 worth] From Ff. Rowe *word* Keightley *wreak* Kinnear conj. *worth free* These and other emendations are not needed. Malone remarks, "He has been used to have his *worth*, or (as we should now say) his *pennyworth* of contradiction; his full quota or proportion." 30 *Enter . . . others*] From Ff, after *neck*. Capell, Cam and others *Enter . . . with Senators and Patricians*. Craig-Case, Brooke, Alexander follow F. Kittredge *Enter . . . with others* [of their party]. Cam, Craig, Herford place after *comes*. Delius, Brooke, Kittredge, NCE, Alexander, Siason after *neck*.

Enter Coriolanus, Menenius, and Cominius, with others.

MENENIUS

Calmly, I do beseech you.

CORIOLANUS

Ay, as an ostler, that for th' poorest piece
Will bear the knave by th' volume. Th' honoured gods
Keep Rome in safety, and the chairs of justice
Supplied with worthy men! plant love among 's!
Throng our large temples with the shows of peace,
And not our streets with war!

35

FIRST SENATOR

Amen, amen.

MENENIUS

A noble wish.

Enter the Ædile with the Plebeians.

SICINIUS

Draw near, ye people.

ÆDILE

List to your tribunes: audience! Peace, I say!

40

CORIOLANUS

First, hear me speak.

BOTH TRIBUNES

Well, say. Peace, ho!

CORIOLANUS

Shall I be charged no further than this present?

Must all determine here?

SICINIUS

I do demand,

If you submit you to the people's voices,

Allow their officers, and are content

To suffer lawful censure for such faults

As shall be proved upon you.

45

CORIOLANUS

I am content.

MENENIUS

Lo, citizens, he says he is content.

The warlike service he has done, consider; think

Upon the wounds his body bears, which show

50

32 ostler,] From Hanmer. Ff *Hostler*, Cam and others *ostler*, Craig-Case, Brooke, Kittredge *hostler*, 32, 33 ostler, . . . volume.] = an ostler who, for smallest coin, will submit to a volume of abuse as knave. 32 for th'] F¹ *fourth* F² *for th'* F³. ⁴ *for the* Cam, etc. *for the* Kittredge; Alexander, Sisson *for th'* 33 Will . . . gods] One line in Pope; two in Ff, ending *Volume: . . . Goddes* Editors one line. 36 Throng] From Warburton. Ff *Through* Editors *Throng* 37 FIRST SENATOR] Ff I Sen. Cam and others follow F. Sisson A Senator. 38 *Enter . . . Plebeians.*] From Ff. Cam and others Re-enter Ædile, with Citizens (Some Enter). Chambers, Craig-Case, Brooke, Kittredge, Alexander follow F. 40 List . . . say!] One line in Steevens; two in Ff, ending *Audience:*

... say. Editors one line. 51, 52 Scratches ... only.] Divided as in Capell. In Ff *Scratches* ... *mouse* in one line. Editors follow Capell. 55 accents] Ff *Actions* Theobald, Cam and others *accents* 68 hell fold in] From Pope. F¹ *hell*. Fould in F²⁻⁴ *hell*, Fould in Cam, Craig, Craig-Case, Herford, Kittredge *hell fold-in* Delius, Chambers, Brooke, NCE, Alexander, Sisson *hell fold in* 69 traitor! ... *tribune*] Ff *Traitor*, ... *Tribune*. Cam and others *traitor!* ... *tribune!* Delius *traitor!*— ... *tribune*, Kittredge, Sisson *traitor*, ... *tribune?* 70, 71 deaths, In ... *clutched* as ... *millions*.] F¹, *deaths* In ... *clucht*: as ... *Millions* F², *deaths*, In ... *clucht* as ... *Millions*, (F⁴ *clutch*) Editors *deaths*, In ... *clutch'd* as ... *millions*, 72 numbers, I] From F²⁻⁴. F¹, *numbers*. I Editors *numbers*, I 74 this, people?] From F⁴. F¹⁻³ *this people?* Editors

PLEBEIANS

To th' Rock, to th' Rock with him!

75

SICINIUS

Peace!

We need not put new matter to his charge.

What you have seen him do and heard him speak,

Beating your officers, cursing yourselves,

Opposing laws with strokes, and here defying

80

Those whose great power must try him;—even this,

So criminal and in such capital kind,

Deserves th' extremest death.

BRUTUS

But since he hath

Served well for Rome—

CORIOLANUS

What do you prate of service?

BRUTUS

I talk of that, that know it.

85

CORIOLANUS

You?

MENENIUS

Is this the promise that you made your mother?

COMINIUS

Know, I pray you,—

CORIOLANUS

I'll know no further.

Let them pronounce the steep Tarpeian death,

Vagabond exile, flaying, pent to linger

90

But with a grain a day, I would not buy

Their mercy at the price of one fair word,

Nor check my courage for what they can give,

To have 't with saying 'Good morrow.'

SICINIUS

For that he has,

As much as in him lies, from time to time

95

this, people? (Perhaps *people!* is correct.) 75, 107, 121, 139, 144 PLEBEIANS] Ff All. Capell Cit. Cam, Delius, Craig, Chambers, Herford, NCE, Sisson prefix for Citizens. Brooke All. Craig-Case All Pleb. Kittredge has All [Plebeians]. in ll. 75, 107, 121; and All. in ll. 139, 144. Alexander Plebeians. 75 To . . . him!] From F¹, ending *him*. F²⁻⁴ *To th' Rocke with him*. Editors follow F¹ (some have *the* . . . *the* and some *rock*, . . . *rock* Brooke *rock!*—to) 79-81 Beating . . . him;—] See note to SD, l. 228, in m i. 81, 82 —even . . . kind.] Divided as in Pope. One line in Ff. Dash added by editor. Editors follow Pope. Craig-Case, Kittredge, Alexander admit dash. 83, 84 But . . . Rome—] Divided as in Pope. One line in Ff, ending *Rome*. in F¹. ². Editors follow Pope. (F². ⁴, Cam, etc. *Rome*— Delius, Craig, Craig-Case, Brooke, Herford, NCE *Rome*,—) 87 mother?] From F²⁻⁴. F¹ *mother*. Editors *mother?* 88 you,—] Rowe *you*.— Ff *you*. Cam and others *you*,— Chambers, Kittredge, Alexander, Sisson *you*— 90 flaying,] Ff *flaying*. Editors *flaying*. 94] Quotation marks added to by editors.

Envied against the people, seeking means
 To pluck away their power, as now at last
 Given hostile strokes, and that not in the presence
 Of dreaded justice, but on the ministers
 That do distribute it,—in the name o' th' people, 100
 And in the power of us the tribunes, we,
 Ev'n from this instant, banish him our city,
 In peril of precipitation
 From off the rock Tarpeian, never more
 To enter our Rome gates. I' th' people's name, 105
 I say it shall be so.

PLEBEIANS

It shall be so, it shall be so! Let him away.
 He 's banished, and it shall be so!

COMINIUS

Hear me, my masters, and my common friends!

SICINIUS

He 's sentenced: no more hearing.

COMINIUS

Let me speak. 110

I have been consul and can show for Rome
 Her enemies' marks upon me. I do love
 My country's good with a respect more tender,
 More holy and profound, than mine own life,
 My dear wife's estimate, her womb's increase 115
 And treasure of my loins: then if I would
 Speak that—

SICINIUS

We know your drift. Speak what?

BRUTUS

There 's no more to be said but he is banished
 As enemy to the people and his country.
 It shall be so! 120

PLEBEIANS

It shall be so, it shall be so!

100 do] F^a *doth* F²⁻⁴ *doe* Cam and others *do* Chambers, Craig-Case, Brooke
doth it,—in] Ff *it*. In Rowe *it*, in Theobald *it*; in Cam and others *it*; in
 Delius *it*: in Chambers *it*, in Kittredge, Alexander, Sisson *it*—in 102
 Ev'n] Ff *Eu'n* Cam and others *Even* Kittredge, Alexander *Ev'n* 109
 friends!] Ff *friends*. Rowe *friends*— Cam and others *friends*,— Delius
friends;— Chambers, Kittredge *friends*! Alexander, Sisson *friends*—
 111 for] Ff *from* Theobald, Cam and others *for* 115 wife's] Ff *Wives* Rowe,
 Cam and others *wife's* Kittredge *wive's* estimate,] NED (para. 1c) glosses
 as reputation; Delius and Gordon as worth. 117 that—] From F^a.
 F^{1,2} *that*. Cam and others *that*— Herford, NCE *that*,— drift. Speak]
 From Ff. Cam *drift*:— *speak* Delius, Craig, Craig-Case, Brooke *drift*:
speak Kittredge, Alexander, Sisson *drift*. *Speak* Chambers, NCE *drift*:

CORIOLANUS

You common cry of curs! whose breath I hate
 As reek o' th' rotten fens, whose loves I prize
 As the dead carcasses of unburied men
 That do corrupt my air, I banish you! 125
 And here remain with your uncertainty!
 Let every feeble rumour shake your hearts!
 Your enemies, with nodding of their plumes,
 Fan you into despair! Have the power still
 To banish your defenders; till at length 130
 Your ignorance, which finds not till it feels,
 Making but reservation of yourselves,
 Still your own foes, deliver you as most
 Abated captives to some nation
 That won you without blows! Despising 135
 For you the city, thus I turn my back.
 There is a world elsewhere.

Exeunt Coriolanus, Menenius, Cominius, Senators and Patricians.

EDILE

The people's enemy is gone, is gone!

PLEBEIANS

Our enemy is banished! He is gone! Hoo! hoo!

They all shout, and throw up their caps.

speak 122 cry of curs!]=pack of hounds 129-133 Have . . . foes,] Johnson explains: "Still retain the power of banishing your defenders, 'till your undiscerning folly, which can foresee no consequences, leave none in the city but yourselves, who are always labouring your own destruction." 131-133 which . . . foes,] Bracketed in Ff. Cam and others *ignorance*, . . . *foes*, Delius (*which . . . feels*), . . . (*Still . . . foes*), Craig, Brooke *ignorance*, . . . *foes*,— Kittredge (*which . . . foes*) Alexander *ignorance*— . . . *foes*— 132 but] Ff *but* Capell, Cam, Delius, Kittredge, NCE *not* Craig, Chambers, Craig-Case, Brooke, Herford, Alexander, Sisson *but* 133, 134 as . . . nation] Divided as in Capell. One line in Ff. Cam and others follow Capell. Delius, Alexander follow F. 134 Abated]=downcast, humbled 135, 136 blows! . . . city,] Stops in Ff are: *blows*, *despising* . . . *City*. Thus Cam and others *blows!* *Despising*, *For you, the city*, Craig-Case, Kittredge, Alexander *blows!* . . . *city*, Sisson *blows*. . . *city*, 137 *Exeunt* . . . *Patricians*.] From Capell. Ff *Exeunt* Coriolanus, Cominius, with Cumalijs. (F³. ⁴ *cūm aliis*, *omitting* with) Cam and others *Exeunt* Coriolanus, Cominius, Menenius, Senators and Patricians. Kittredge, Alexander *Exeunt* Coriolanus, Cominius, Menenius, with the other Patricians, Brooke *Exeunt* Coriolanus, Cominius with others. 139 Hoo! hoo!] F¹. ² *Hoo, oo*. F³. ⁴ *Hoo hoo*. Cam and others *Hoo! hoo!* Brooke *Hoo! oo!* Alexander, Sisson *Hoo-oo!* *They . . . caps.*] In Ff after *cūm aliis*. See note to l. 137. Cam and others place after l. 139. Kittredge,

SICINIUS

Go, see him out at gates and follow him,
As he hath followed you, with all despite.
Give him deserved vexation. Let a guard
Attend us through the city. 140

PLEBEIANS

Come, come, let 's see him out at gates! Come
The gods preserve our noble tribunes! Come. *Exeunt.* 145

ACT IV

SCENE I. ROME. BEFORE A GATE OF THE CITY.

*Enter Coriolanus, Volumnia, Virgilia, Menenius, Cominius,
with the young Nobility of Rome.*

CORIOLANUS

Come, leave your tears. A brief farewell! The beast
With many heads butts me away. Nay, mother,
Where is your ancient courage? You were used
To say extremities was the trier of spirits;
That common chances common men could bear; 5
That when the sea was calm all boats alike
Showed mastership in floating; fortune's blows,
When most struck home, being gentle wounded, craves

Alexander, Sisson after l. 138. Brooke, NCE after l. 137. 140-142 gates . . . vexation.] Stops in Ff are: *Gates, . . . him . . . you, . . . despite . . . vexation.* (F³. ⁴ *despight*.) Cam and others punctuate *gates, . . . him, . . . you, . . . despite; . . . vexation.* (Delius *gates*;) Kittredge *gates . . . him . . . you, . . . despite; . . . vexation.* Sisson *gates, . . . him . . . you, . . . despite . . . vexation.* ACT IV] Ff Actus Quartus. SCENE I.] Added by Rowe. ROME. . . CITY.] Added after Malone. *with . . . Rome.*] From Ff. Cam and others follow F. Delius, Craig and several young Patricians. Sisson and Patricians. The speech-prefixes in this Scene in F¹ are: Corio.; Virg.; Vol., Volum.; Com.; Menen. 4 extremities . . . spirits;] Proverbial: cf. Tilley: C, 15a. 4 extremities was] F¹ *Extremities was* F² *Extremity was* F³. ⁴ *Extremity was* Cam, Craig, Brooke, Herford, Kittredge, NCE *extremity was* Delius, Chambers, Craig-Case, Alexander, Sisson *extremities was* Delius states that *extremities* is a collective noun meaning a series or crowd; *was* is, however, affected by the singular noun *trier* 5 chances common] From F⁴. F¹ *chances. Common* F². ³ *chances, common* Editors *chances common* 6-7 when . . . floating;] Proverbial: cf. Tilley: S, 174. 8 struck] From F⁴. F¹. ² *strooke* F³ *strook* Editors *struck*, except Chambers *strook* gentle wounded, craves] From Ff. Pope *gently warded, craves* Capell *gently wounded craves* Cam and others *gentle wounded, craves* Brooke, Kittredge, Alexander *gentle wounded craves* Craig-Case, Brooke, NCE *gentle, wounded, craves* In ll. 7-9 (*fortune . . . cunning.*), the subject

A noble cunning. You were used to load me
With precepts that would make invincible 10
The heart that conned them.

VIRGILIA

O heavens! O heavens!

CORIOLANUS

Nay, I prithee woman,—

VOLUMNIA

Now the red pestilence strike all trades in Rome,
And occupations perish!

CORIOLANUS

What, what, what!

I shall be loved when I am lacked. Nay, mother, 15

Resume that spirit when you were wont to say,

If you had been the wife of Hercules,

Six of his labours you 'ld have done, and saved

Your husband so much sweat. Cominius,

Droop not: adieu. Farewell, my wife, my mother: 20

I 'll do well yet. Thou old and true Menenius,

Thy tears are salter than a younger man's,

And venomous to thine eyes. My sometime general,

I have seen thee stern, and thou hast oft beheld

Heart-hard'ning spectacles: tell these sad women, 25

'Tis fond to wail inevitable strokes,

As 'tis to laugh at 'em. My mother, you wot well

My hazards still have been your solace: and

Believe 't not lightly—though I go alone,

Like to a lonely dragon that his fen 30

Makes feared and talked of more than seen—your son

Will or exceed the common or be caught

With cautious baits and practice.

VOLUMNIA

My first son,

Whither wilt thou go? Take good Cominius

With thee awhile. Determine on some course 35

of the sentence is *fortune's blows*, *When most struck home*, to which the singular verb *craves* refers. Johnson explains as "when fortune strikes her hardest blows, to be wounded, and yet continue calm, requires a generous feeling." 12 woman,—] Ff *woman*. Rowe's dash, generally adopted. (Chambers, Kittredge, Alexander, Sisson *woman*—) 13 red pestilence]=bubonic plague. A. H. G. Doran in Sh. Eng. i 436 15 I shall . . . lacked.] Proverbial: cf. Tilley: M, 1015. 18 you 'ld] Ff *you'd* Cam, Chambers, Herford, Kittredge *You 'ld* Delius, Craig, Craig-Case, Brooke, NCE, Alexander, Sisson *you 'd* 30 lonely dragon] It is suggested that this may be a reminiscence from the Bible: *Job*, xxx, 29; *Isatah*, xiii, 20-22, xxxiv, 11-13. But mention of the dragon's fen probably indicates the dragon of fable. 33 My first son,] From Ff. Hanmer *First, my son*, Heath conj. *My fierce son*, Editors follow F. Warburton explained as "noblest, most eminent of men." Schmidt, "my eldest and therefore most beloved son." 34 Whither wilt thou] From Capell. F¹

More than a wild exposure to each chance
That starts i' th' way before thee.

CORIOLANUS

O the gods!

COMINIUS

I'll follow thee a month, devise with thee
Where thou shalt rest, that thou mayst hear of us
And we of thee. So, if the time thrust forth
A cause for thy repeal, we shall not send
O'er the vast world to seek a single man
And lose advantage, which doth ever cool
I' th' absence of the needer.

40

CORIOLANUS

Fare ye well.

Thou hast years upon thee, and thou art too full
Of the wars' surfeits to go rove with one
That 's yet unbruised. Bring me but out at gate.
Come, my sweet wife, my dearest mother, and
My friends of noble touch: when I am forth,
Bid me farewell, and smile. I pray you come.
While I remain above the ground you shall
Hear from me still, and never of me aught
But what is like me formerly.

45

50

MENENIUS

That 's worthily

As any ear can hear. Come, let 's not weep.
If I could shake off but one seven years
From these old arms and legs, by the good gods,
I 'ld with thee every foot.

55

CORIOLANUS

Give me thy hand.

Come.

Exeunt.

SCENE II. ROME. A STREET NEAR THE GATE.

Enter the two Tribunes, Sicinius and Brutus, with the Ædile.

SICINIUS

Bid them all home: he 's gone, and we 'll no further.

Whether will thou F¹⁻⁴ Whither will you Editors Whither wilt thou 46 wars'] F¹.^a warres F² warrs F⁴ Wars Editors wars' after Steevens. 49 noble touch,] =proven nobleness, touch: when] Ff touch: when Cam and others touch, when Kittredge touch. When NCE, Alexander, Sisson touch; when 51, 52 you . . . still,] It appears that they do not hear from him. Cf. iv vi 18, 19. 57 I 'ld] Ff I 'ld Cam, Chambers, Herford, Kittredge I 'ld Delius, Craig, Craig-Case, Brooke, NCE, Alexander, Sisson I 'd 57, 58 Give . . . Come.] Divided as in Steevens; one line in Ff. Editors follow Steevens. 58 Exeunt.] Coriolanus departs alone. SCENE II.] Added by Pope. ROME. . . . GATE.] Added after Malone. Enter . . . Ædile.] From Ff. Cam, Chambers, Craig-Case, Brooke, Kittredge, Alexander follow F. Herford omits the two Tribunes, Delius, Craig, NCE Enter Sicinius, Brutus, and an Ædile. Sisson

Was not a man my father? Hadst thou foxship
To banish him that struck more blows for Rome
Than thou hast spoken words?

SICINIUS O blessed heavens! 20

VOLUMNIA

More noble blows than ever thou wise words;
And for Rome's good. I'll tell thee what: yet go!
Nay, but thou shalt stay too! I would my son
Were in Arabia, and thy tribe before him,
His good sword in his hand.

SICINIUS What then?

VIRGILIA What then! 25

He 'ld make an end of thy posterity.

VOLUMNIA

Bastards and all.

Good man, the wounds that he does bear for Rome!

MENENIUS

Come, come, peace.

SICINIUS

I would he had continued to his country 30
As he began, and not unknot himself
The noble knot he made.

BRUTUS I would he had.

VOLUMNIA

'I would he had!' 'Twas you incensed the rabble,
Cats, that can judge as fitly of his worth
As I can of those mysteries which heaven 35
Will not have earth to know.

BRUTUS Pray, let's go.

VOLUMNIA

Now, pray, sir, get you gone.

Johnson, generally adopted. 19 struck] From F⁴. F¹. * *strooke* F³ *strook*
Editors *struck* except Chambers, Brook *strook* 21 thou] F¹ *y^u* Editors *thou*
22 good. I 'll] F¹ *good, Ile* F³. * *good Ile* F⁴ *good, I 'le* Editors *good. I 'll*
(Delius *good*.—) 25-28 What then! . . . Rome!] Speeches allocated as in Ff.
Some editors have thought *What then!* . . . *posterity*. unsuitable in the mouth
of the gentle Virgilia. Hanmer gave all to Volumnia from *What then!* to
Rome! Wright conj. Volumnia. *What then!* . . . *all. Virgilia. Good . . . Rome!*
Palmer, 299, remarks that in the exceptional circumstances of the banish-
ment, Virgilia turns fiercely on Sicinius as "a dove will peck the raven when
her beloved is hurt." Cam and others follow F. Gordon in Clarendon Press
edn. follows Wright, omitting *Bastards and all*. 25, 26 What then! . . .
posterity.] Divided as in Hanmer. One line in Ff (Ff *then?*) Editors follow
Hanmer. (Kittredge, Sisson *then?*) 26 He 'ld] From Ff. Cam, Chambers,
Craig-Case, Herford, Kittredge *He 'ld* Delius and others *He 'd* 33] Quotation
marks added to F. 36 let's] Ff *let's* Pope, Cam and others *let us* Brooke,

You have done a brave deed. Ere you go, hear this:
 As far as doth the Capitol exceed
 The meanest house in Rome, so far my son—
 This lady's husband here, this, do you see?—
 Whom you have banished, does exceed you all.

40

BRUTUS

Well, well, we 'll leave you.

SICINIUS

Why stay we to be baited

With one that wants her wits?

VOLUMNIA

Take my prayers with you.

Exeunt Tribunes.

I would the gods had nothing else to do
 But to confirm my curses! Could I meet 'em
 But once a day, it would unclog my heart
 Of what lies heavy to 't.

45

MENENIUS

You have told them home;

And, by my troth, you have cause. You 'll sup with me?

VOLUMNIA

Anger 's my meat: I sup upon myself
 And so shall starve with feeding. Come, let 's go.
 Leave this faint puling, and lament as I do,
 In anger, Juno-like. Come, come, come!

50

Exeunt Volumnia and Virgilia.

MENENIUS

Fie, fie, fie!

Exit.

SCENE III. A HIGHWAY BETWEEN ROME AND ANTIUM.

Enter a Roman and a Volsc.

ROMAN I know you well, sir, and you know me. Your name, I think, is Adrian.

NCE, Alexander, Sisson *let's* 40, 41 son— . . . see?—] Ff *Sonne . . . heere; this (do you see)* Cam and others *son— . . . see?—* Craig, Brooke *son,— . . . see,—* Craig-Case *son, . . . see?* Chambers, Herford *son— . . . see—* Kittredge puts *This . . . see?* in brackets. 44 *Exeunt Tribunes.*] In Ff after *wits?* (Ff¹⁻² *Exit*) Cam and others place after *you*. Craig-Case, Brooke, Kittredge, NCE, Alexander, Sisson, after *wits?* 47 *a day,*] Ff *a day,* Cam, Chambers, Herford, NCE *a-day,* Delius, Craig, Craig-Case, Brooke, Kittredge, Alexander, Sisson *a day,* 49 *me?*] Ff^{1, 2} *me.* Editors *me?* 51 *starve*] Ff^{1, 2} *sterue* Cam and others *starve* Craig-Case *sterve* 53 *Exeunt . . . Virgilia.*] Ff *Exeunt.* Chambers *Exeunt.* Some editors *Exeunt.* l. 54 only. SCENE III.] Added by Pope. A . . . ANTIUM.] Added by Malone. *Enter . . . Volsc.*] Ff *Enter . . . Volce.* Name of Roman, Nicanor, given in ll. 6, 25; that of Volsc, Adrian, in l. 2. Cam, etc. *Enter . . . and a Volsc,* meeting. Chambers, Brooke follow F. Sisson *Enter* Nicanor and Adrian, at several doors. The speech-prefixes in this

VOLSCÉ It is so, sir. Truly, I have forgot you.

ROMAN I am a Roman; and my services are, as you are, against
'em. Know you me yet?

VOLSCÉ Nicanor? No.

ROMAN The same, sir.

VOLSCÉ You had more beard when I last saw you, but your
favour is well appeared by your tongue. What 's the news in
Rome? I have a note from the Volscian state to find you out
there. You have well saved me a day's journey.

ROMAN There hath been in Rome strange insurrections: the
people against the senators, patricians and nobles.

VOLSCÉ Hath been! Is it ended then? Our state thinks not so.
They are in a most warlike preparation, and hope to come upon
them in the heat of their division.

ROMAN The main blaze of it is past, but a small thing would make
it flame again: for the nobles receive so to heart the banishment
of that worthy Coriolanus that they are in a ripe aptness to take
all power from the people, and to pluck from them their tribunes
for ever. This lies glowing, I can tell you, and is almost mature
for the violent breaking out.

VOLSCÉ Coriolanus banished!

ROMAN Banished, sir.

VOLSCÉ You will be welcome with this intelligence, Nicanor.

ROMAN The day serves well for them now. I have heard it said the
fittest time to corrupt a man's wife is when she 's fallen out with
her husband. Your noble Tullus Aufidius will appear well in
these wars, his great opposer, Coriolanus, being now in no
request of his country.

VOLSCÉ He cannot choose. I am most fortunate, thus accidentally
to encounter you. You have ended my business and I will
merrily accompany you home.

ROMAN I shall, between this and supper, tell you most strange
things from Rome, all tending to the good of their adversaries.
Have you an army ready, say you?

VOLSCÉ A most royal one: the centurions and their charges dis-
tinctly billeted, already in th' entertainment, and to be on foot
at an hour's warning.

Scene in F¹ are: Rom.; Volce, Vol. Cam and others prefix for Roman and
Volcoe. Nicanor and Adrian. 6 Nicanor?] From F¹, ⁴. F¹, ⁵ Nicanor:
Editors *Nicanor*? No.] *Ff no.* (F¹ *no.*) Cam and others *no.* or *No.* Chambers *no*!
Kittredge, NCE, Sisson *No*? Alexander *No*! 10 Rome?] F¹, ² *Rome*: Editors
Rome? to find you out] Nicanor is a traitor to Rome. 11 there.] From F¹.
F¹ ⁴ *here*. Cam and others *there*: Chambers *there*; Kittredge, NCE, Alex-
ander, Sisson *there*. 14 been!] From Rowe. F¹, ⁵ *bin*; F¹, ⁴ *been*; Cam and
others *been*! Kittredge, Sisson *been*? 28 will] F¹ *well* 38 already . . . enter-
tainment,] = already enlisted in the service,

ROMAN I am joyful to hear of their readiness, and am the man, 40
I think, that shall set them in present action. So, sir, heartily
well met, and most glad of your company.

VOLSCE You take my part from me, sir. I have the most cause
to be glad of yours.

ROMAN Well, let us go together. *Exeunt.* 45

SCENE IV. ANTIVM. BEFORE AVFIDIVS'S HOVSE.

Enter Coriolanus in mean apparel, disguised and muffled.

CORIVLANVS

A goodly city is this Antium. City,
'Tis I that made thy widows: many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop. Then know me not,
Lest that thy wives with spits, and boys with stones, 5
In puny battle slay me.

Enter a Citizen.

Save you, sir.

CITIZEN

And you.

CORIVLANVS Direct me, if it be your will,
Where great Aufidius lies. Is he in Antium?

CITIZEN

He is, and feasts the nobles of the state
At his house this night.

CORIVLANVS Which is his house, beseech you? 10

CITIZEN

This, here, before you.

CORIVLANVS Thank you, sir. Farewell.

Exit Citizen.

O world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seems to wear one heart,

SCENE IV.] Added by Capell. ANTIVM. . . . HOVSE.] Added by Capell. The speech-prefixes in this Scene in F¹ are Corio.; Cit. 3 'fore] From Johnson. F¹ fore F²⁻⁴ for Cam and others 'fore Kittredge, Alexander fore 6 Enter a Citizen.] In Ff after sir. Editors place after me. 7-10 Direct . . . night.] Divided as in Capell. Prose in Ff. Editors follow Capell. 12 turns!]=vicissitudes 13 bosoms seems] F¹ bosomes seemes F².³ bosoms seene F⁴ bosoms seem Cam, Delius, Craig, Herford, NCE bosoms seem Kittredge bosom seems Chambers, Brooke, Craig-Case, Alexander, Sisson bosoms seems Wright regarded seemes as a printer's error in this case. to wear one] F¹.⁴ to weare one

Whose hours, whose bed, whose meal and exercise
 Are still together, who twin, as 'twere, in love 15
 Unseparable, shall within this hour,
 On a dissension of a doit, break out
 To bitterest enmity. So, fellest foes,
 Whose passions and whose plots have broke their sleep
 To take the one the other, by some chance, 20
 Some trick not worth an egg, shall grow dear friends
 And interjoin their issues. So with me:
 My birthplace hate I, and my love's upon
 This enemy town. I'll enter. If he slay me,
 He does fair justice; if he give me way, 25
 I'll do his country service. *Exit.*

SCENE V. ANTIUM. A HALL IN AUFIDIUS'S HOUSE.

Music plays. Enter a Servingman.

FIRST SERVINGMAN Wine, wine, wine! What service is here!
 I think our fellows are asleep. *Exit.*

Enter another Servingman.

SECOND SERVINGMAN Where's Cotus? My master calls for him.
 Cotus! *Exit.*

F³ *weare on* F³ *wear on* Editors *to wear one* 23 birthplace hate . . . love's upon]
 F¹ *Birth-place haue I, and my loues vpon* F^{2, 3} *Birth-lace haue I, and my lover*
upon F⁴ *Birth-place haue I, and my Lover left; upon* Capell, Cam and others
birth-place hate I, and my love's upon (Kittredge, NCE, Alexander, Sisson
birthplace) 24 town.] F¹ *Towne*: F²⁻⁴ *Towne or Town* Editors *town*. SCENE V.]
 Added by Capell ANTIUM. . . HOUSE.] Added after Malone. A HALL IN]
 Alexander, Sisson omit. *Music . . . Servingman.*] From Ff. For plays, Cam,
 Delius, Craig, Herford, NCE have within. For Servingman. Delius, Sisson
 have Servant. (and throughout). The speech-prefixes in this Scene in F¹ are:
 1 Ser., 1; 2 Ser., 2; Cotio.; 3; Auf.; Both. Our numbering of the Servingmen
 in the speech-prefixes (First, Second and Third) corresponds to the numbering
 in F, except that in ll. 173, 177, 231, where F has Both. we have First and Second
 Servingmen. In the speech-prefixes the abbreviation Serv. is used by Cam and
 others; Sisson prints Servant. Chambers Serving-man. The editors all follow
 F's numbers in the speech-prefixes, except Craig who in l. 209 has Sec. Serv. for
 F's 3 (=Third Servingman.) In l. 173, where F has Both., editors prefix for
 First and Second Serv. (or Servant); except Kittredge, Both 1. and 2. Serv.; and
 Craig-Case, Brooke, Alexander, Both. In l. 177 editors prefix similarly;
 except Craig-Case, Brooke, Kittredge, Alexander, Both., following F. In
 l. 231 F has Both.; Cam, Craig-Case First and Second Serv.; Kittredge,
 Both 1. and 2. Serv.; Alexander, Both; and Delius, Craig, Chambers, Brooke,
 Herford, Sisson, All. 2 *Exit.*] Added by Rowe, generally adopted. 3 master]

Enter Coriolanus.

CORIANUS

A goodly house: the feast smells well, but I
Appear not like a guest.

5

Enter the first Servingman.

FIRST SERVINGMAN What would you have, friend? Whence
are you? Here's no place for you. Pray go to the door. *Exit.*

CORIANUS

I have deserved no better entertainment
In being Coriolanus.

10

Enter second Servingman.

SECOND SERVINGMAN Whence are you sir? Has the porter his
eyes in his head that he gives entrance to such companions?
Pray get you out.

CORIANUS

Away!

SECOND SERVINGMAN Away! get you away.

15

CORIANUS

Now th'art troublesome.

SECOND SERVINGMAN Are you so brave? I'll have you talked
with anon.

Enter third Servingman. The first meets him.

THIRD SERVINGMAN What fellow's this?

FIRST SERVINGMAN A strange one as ever I looked on. I
cannot get him out o' th' house. Prithce call my master to
him. *Retires.*

THIRD SERVINGMAN What have you to do here, fellow? Pray
you avoid the house.

CORIANUS

Let me but stand: I will not hurt your hearth.

25

From F⁴. F¹⁻³ M. 5, 6 A . . . guest.] Divided as in Pope. Ff lines end in *House: . . . Guest*. Editors follow Pope. 9, 10 I . . . Coriolanus.] Divided as in Capell. Prose in Ff. Editors follow Capell. 10 *Servingman*.] Ff *Servant*. Cam and others *Serving-man. or Servingman*. Delius, Sisson *Servant*. 16 th' art] F¹. 4 th' art F² th' F³ th' Steevens, Delius, Craig, Chambers *thou art* Rowe, Cam, Herford, NCE *thou 'rt* Craig-Case, Brooke, Kittredge, Alexander, Sisson *th' art* 18 *Enter . . . him*.] F¹. 8 *Enter 3 Servingman*, the I meets him. F². 4 *Enter 3 Servingmen*, the first meets him. (F⁴ three for 3) Cam, Delius, Chambers, Craig-Case, Herford, Brooke, Kittredge, NCE, Alexander follow F (some Enter a) (Delius *Servant*.) Craig Enter a Third *Servingman*. Re-enter the First. Sisson Enter First *Servant* and Third at several doors. 22 *Retires*.] Added by Cam. Chambers, Herford, NCE adopt. Delius, Craig, Craig-Case, Brooke, Kittredge, Alexander, Sisson

THIRD SERVINGMAN What are you?
 CORIOLANUS A gentleman.
 THIRD SERVINGMAN A marv'lious poor-one.
 CORIOLANUS True, so I am.
 THIRD SERVINGMAN Pray you, poor gentleman, take up some 30
 other station. Here's no place for you. Pray you avoid. Come.
 CORIOLANUS
 Follow your function, go, and batten on cold bits.

Pushes him away from him.

THIRD SERVINGMAN What, you will not? Prithee tell my
 master what a strange guest he has here.
 SECOND SERVINGMAN And I shall. *Exit.* 35
 THIRD SERVINGMAN Where dwell'st thou?
 CORIOLANUS Under the canopy.
 THIRD SERVINGMAN Under the canopy!
 CORIOLANUS Ay.
 THIRD SERVINGMAN Where's that? 40
 CORIOLANUS I' th' city of kites and crows.
 THIRD SERVINGMAN I' th' city of kites and crows! What an ass
 it is! Then thou dwell'st with daws too?
 CORIOLANUS No, I serve not thy master.
 THIRD SERVINGMAN How, sir! Do you meddle with my master? 45
 CORIOLANUS Ay, 'tis an honest service than to meddle
 with thy mistress.
 Thou prat'st, and prat'st. Serve with thy trencher. Hence!

Beats him away. Exit third Servingman.

Enter Aufidius with the second Servingman.

AUFIDIUS Where is this fellow?
 SECOND SERVINGMAN Here, sir. I'd have beaten him like a dog 50

omit. 32 *from him.*] Capell, Delius, Craig, Chambers, Herford omit 35
Exit.] From Capell. Ff *Exit* second Servingman. Editors *Exit.*, except
 Craig-Case, Brooke who followed F. 43 is!] From Pope. Ff *is*, Cam, Cham-
 bers, Craig-Case, Brooke and others *is!* Delius, Kittredge *is!*— 48
 Thou . . . Hence!] Verse in Capell. Prose in Ff. Cam and others verse.
 Alexander, Siason prose. (Some read *pratest*, and *pratest*;) *Beats . . . Serving-*
man.] Ff *Beats* him away. *Exit* third servingman. added in Cam, Chambers,
 Craig-Case, Herford, NCE. According to Granville-Barker (GB 5, pp. 125,
 129), Coriolanus here hits Third Servingman on the head with his own
 trencher. *Enter . . . Servingman.*] Ff *Enter* Aufidius with the Servingman.
 (Ff. 'a for the) Capell added second Cam and others follow Capell's addition
 to F. Craig *Enter* Aufidius and First Servingman. 50 I'd] Ff *I'de* Cam,

but for disturbing the lords within.

Retires.

AUFIDIUS

Whence com'st thou? What wouldst thou? Thy name?

Why speak'st not? Speak, man: what's thy name?

CORIANUS (*unmuffling*)

If, Tullus,

Not yet thou know'st me, and, seeing me, dost not

Think me for the man I am, necessity

55

Commands me name myself.

AUFIDIUS

What is thy name?

CORIANUS

A name unmusical to the Volscians' ears

And harsh in sound to thine.

AUFIDIUS

Say, what's thy name?

Thou hast a grim appearance, and thy face

Bears a command in't. Though thy tackle's torn,

60

Thou show'st a noble vessel. What's thy name?

CORIANUS

Prepare thy brow to frown. Know'st thou me yet?

AUFIDIUS

I know thee not. Thy name?

CORIANUS

My name is Caius Marcius, who hath done

To thee particularly, and to all the Volscies,

65

Great hurt and mischief: thereto witness may

My surname, Coriolanus. The painful service,

The extreme dangers, and the drops of blood

Shed for my thankless country, are requited

But with that surname: a good memory,

70

And witness of the malice and displeasure

Which thou shouldst bear me. Only that name remains.

The cruelty and envy of the people,

Permitted by our dastard nobles, who

Have all forsook me, hath devoured the rest,

75

Chambers, Herford *I'd* 51 *Retires.*] Added by Cam. Chambers, Herford, NCE *Retires.* Kittredge While Aufidius and Coriolanus converse, the first and second Servingmen stand back. Craig-Case, Sisson Servants retire. See note to l. 56. Delius, Craig, Brooke, Alexander omit. 52 thou? ^{F¹.} ² *you* Editors *thou?* (Refers second *thou?*) 53 (*unmuffling*)] Added by Capell. Adopted in Cam and others. Kittredge, Sisson *Unmuffles.* 53-56 If... myself.] Divided as in Steevens. Prose in Ff. Cam and others follow Steevens. Chambers ends *Tullus, ... dost ... necessity ... myself.* Prose in Delius, NCE. 56 name?] Capell, Delius, Craig, Craig-Case add Servants retire. 57 the Volscians?] ^{F¹.} ² *the Volcians* ^{F².} *the Volceans* ^{F⁴.} *the Volscians* Cam and others *the Volscians'* Sisson *the Volcians'* 59 appearance,] ^{F¹.} *appareance*, 63 not.] ^{F¹.} ² *not?* ^{F².} ⁴ *not*; Cam *not*:— Herford *not*: Chambers *not*; Craig, Craig-Case, Kittredge, Brooke, NCE, Alexander, Sisson *not*. Delius *not*.—

And suffered me by th' voice of slaves to be
 Whooped out of Rome. Now, this extremity
 Hath brought me to thy hearth: not out of hope—
 Mistake me not—to save my life, for if
 I had feared death, of all the men i' th' world 80
 I would have 'voided thee; but in mere spite,
 To be full quit of those my banishers,
 Stand I before thee here. Then if thou hast
 A heart of wreak in thee that wilt revenge
 Thine own particular wrongs and stop those maims 85
 Of shame seen through thy country, speed thee straight,
 And make my misery serve thy turn. So use it
 That my revengeful services may prove
 As benefits to thee, for I will fight
 Against my cankered country with the spleen 90
 Of all the under fiends. But if so be
 Thou dar'st not this, and that to prove more fortunes
 Th'art tired, then, in a word, I also am
 Longer to live most weary, and present
 My throat to thee and to thy ancient malice; 95
 Which not to cut would show thee but a fool,
 Since I have ever followed thee with hate,
 Drawn tuns of blood out of thy country's breast,
 And cannot live but to thy shame, unless
 It be to do thee service.

AUFIDIUS O Marcius, Marcius! 100
 Each word thou hast spoke hath weeded from my heart
 A root of ancient envy. If Jupiter
 Should from yond cloud speak divine things
 And say "Tis true," I'd not believe them more
 Than thee, all noble Marcius. Let me twine 105
 Mine arms about that body, where against
 My grained ash an hundred times hath broke,
 And scarred the moon with splinters. Here I clip
 The anvil of my sword, and do contest

77 Whooped] From Hanmer. Ff *Hoop'd* Rowe, Cam, Craig-Case *Hoop'd*
 Delius, Craig, Brooke, Kittredge, NCE, Alexander *Whoop'd* Herford
Hooped Chambers, Sisson *Whooped* 81 'voided] Ff *voided* Editors 'voided
 except Craig-Case *voided* 91 under fiends.] = devils. 93 Th' art] From Ff.
 Rowe, Cam, Delius, Herford, NCE *Thou 'rt* Capell, Craig, Chambers *Thou art*
 Craig-Case *Tha 'rt* Brooke, Kittredge, Alexander, Sisson *Th' art* 104] Quota-
 tion marks are editorial I'd] Ff *I'de* Cam, Chambers, Herford *I'd* 107 grained
 ash] = wooden spear-shaft 108 clip] Ff *cleep* Pope, Cam, etc. *clip* Kittredge
cleep clip = embrace. 109 anvil of my sword,] = Coriolanus, against whom
 Aufidius's sword had often battered. See Tilley: S, 1052 for the proverbial

As hotly and as nobly with thy love 110
 As ever in ambitious strength I did
 Contend against thy valour. Know thou first,
 I loved the maid I married: never man
 Sighed truer breath; but that I see thee here,
 Thou noble thing, more dances my rapt heart 115
 Than when I first my wedded mistress saw
 Bestride my threshold. Why, thou Mars! I tell thee,
 We have a power on foot; and I had purpose
 Once more to hew thy target from thy brawn 120
 Or lose mine arm for 't. Thou hast beat me out
 Twelve several times, and I have nightly since
 Dreamt of encounters 'twixt thyself and me:
 We have been down together in my sleep,
 Unbuckling helms, fisting each other's throat;
 And waked half dead with nothing. Worthy Marcius, 125
 Had we no other quarrel else to Rome but that
 Thou art thence banished, we would muster all
 From twelve to seventy, and pouring war
 Into the bowels of ungrateful Rome,
 Like a bold flood o'erbear. O, come, go in, 130
 And take our friendly senators by th' hands,
 Who now are here, taking their leaves of me
 Who am prepared against your territories,
 Though not for Rome itself.

CORIOLANUS

You bless me, gods!

AUFIDIUS

Therefore, most absolute sir, if thou wilt have 135
 The leading of thine own revenges, take
 Th' one half of my commission, and set down—
 As best thou art experienced, since thou know'st
 Thy country's strength and weakness—thine own ways,
 Whether to knock against the gates of Rome, 140
 Or rudely visit them in parts remote,

underlying idea. 117 Bestride my threshold.] Grant White, 258, points out that the Roman bride was carried over the threshold on first entering her new home. See OCD, 541. 126 other] From F¹. ². F³. ⁴ omit. Cam and others omit. Delius, Kittredge, Alexander, Sisson admit. 130 o'erbear.] Ff *o're-beate* Rowe, Delius, Craig, Brooke *o'er-bear*.—Cam, Chambers, Craig-Case, Herford, NCE, Sisson *oer-beat*. Kittredge, Alexander *o'erbeat*. *oerbear* is in accordance with usual Shakespearian imagery in connexion with uncontrollable flood. Cf. III i 248-249; and *More*, Ham D, II. 43, 44 (our vol. II, p. 1271.) 137-139 down—... weakness—] Ff *downe*... *weaknesse*, Cam and others *down*—... *weakness*—(or *weakness*,—) Craig, Craig-Case, Brooke *down*,... *weakness*, Sisson *down*... *weakness*,

To fright them, ere destroy. But come in:
 Let me commend thee first to those that shall
 Say yea to thy desires. A thousand welcomes!
 And more a friend than e'er an enemy: 145
 Yet, Marcius, that was much. Your hand! Most welcome!

Exeunt Coriolanus and Aufidius. The two Servingmen come forward.

- FIRST SERVINGMAN Here 's a strange alteration!
 SECOND SERVINGMAN By my hand, I had thought to have
 stricken him with a cudgel; and yet my mind gave me his
 clothes made a false report of him. 150
 FIRST SERVINGMAN What an arm he has! He turned me about
 with his finger and his thumb as one would set up a top.
 SECOND SERVINGMAN Nay, I knew by his face that there was
 something in him. He had, sir, a kind of face, methought,—I
 cannot tell how to term it. 155
 FIRST SERVINGMAN He had so, looking as it were— Would I
 were hanged but I thought there was more in him than I could
 think.
 SECOND SERVINGMAN So did I, I 'll be sworn. He is simply the
 rarest man i' th' world. 160
 FIRST SERVINGMAN I think he is: but a greater soldier than
 he you wot on.
 SECOND SERVINGMAN Who? My master?
 FIRST SERVINGMAN Nay, it 's no matter for that.
 SECOND SERVINGMAN Worth six on him. 165
 FIRST SERVINGMAN Nay, not so neither; but I take him to be
 the greater soldier.

146 *Exeunt . . . Aufidius.*] From Capell. Ff *Exeunt*. Editors follow Capell, except Brooke *Exeunt*. *The . . . forward.*] Ff Enter two of the Servingmen. Cam and others The two Servingmen come forward. Delius, Craig add [*Advancing.*] to speech-prefix of l. 147. Brooke Enter two of the Servingmen. Craig-Case add [*Advancing.*] to ll. 148, 149. Kittredge Two of the Servingmen, [the first and second, come forward]. Sisson The Servants come forward, 149 stricken] From F². 4. F². 2 *strooken* Cam and others *strucken* Chambers, Kittredge *strooken* Capell, Sisson *strooken* 154 methought,—] F¹ *me thought*, F². 2 *me thought*. F⁴ *me-thought*. Rowe's dash. Cam and others *methought*,— Chambers, Kittredge, Alexander *methought*— Sisson *methought*, 156 were—] Ff *were*, Rowe's dash, generally adopted. 161, 162 I . . . on.] Two lines in Ff, ending *he, . . . one*. Editors prose, after Pope. 162 *he you wot on.*] Ff *he, You wot one*. Cam, Delius, Craig-Case, Herford *he, you wot one*. Dyce, Craig, Chambers, Brooke, Kittredge, Sisson *he you wot on*. NCE, Alexander *he you wot one*. on.] Ff *one*. *on* was sometimes spelt *one*. *one* was pronounced without the initial *w* sound; and *on* and *one* were rhymed and linked in puns. On this, see Kökeritz, 132, 232. 163 Who? My] F¹. 2 *Who my* F⁴ *Who, my* Capell, Cam, Delius, Craig, Craig-Case, Brooke, *Who? my* Chambers, Herford,

SECOND SERVINGMAN Faith, look you, one cannot tell how to say that: for the defence of a town, our general is excellent.

FIRST SERVINGMAN Ay, and for an assault too. 170

Enter the third Servingman.

THIRD SERVINGMAN O slaves, I can tell you news.
News, you rascals!

FIRST AND SECOND SERVINGMEN What, what, what? Let 's partake.

THIRD SERVINGMAN I would not be a Roman of 175
all nations; I had as lief be a condemned man.

FIRST AND SECOND SERVINGMEN Wherefore? Wherefore?

THIRD SERVINGMAN Why, here 's he that was wont to thwack
our general, Caius Marcius.

FIRST SERVINGMAN Why do you say, thwack our general? 180

THIRD SERVINGMAN I do not say, thwack our general; but he
was always good enough for him.

SECOND SERVINGMAN Come, we are fellows and friends. He was
ever too hard for him: I have heard him say so himself.

FIRST SERVINGMAN He was too hard for him directly, to say 185
the troth on 't. Before Corioli he scotched him and notched him
like a carbonado.

SECOND SERVINGMAN And he had been cannibally given, he
might have boiled and eaten him too.

FIRST SERVINGMAN But more of thy news! 190

THIRD SERVINGMAN Why, he is so made on here within as if
he were son and heir to Mars; set at upper end o' th' table: no
question asked him by any of the senators, but they stand bald
before him. Our general himself makes a mistress of him,
sanctifies himself with 's hand, and turns up the white o' th' 195

Alexander, Sisson *Who, my Kittredge*, NCE *Who? My* 170 *Enter . . . Servingman.*] From Ff. Cam and others follow F with small changes. Kittredge, Alexander follow F. (Alexander Re-enter) 173, 177, 231 FIRST AND SECOND SERVINGMAN.] Ff Both. For editors see note on speech-prefixes, p. 1475. 176 lief] F⁴ *Lieve*. F¹⁻³ *lieue* Cam and others *lieve* Capell, Craig, Chambers, Brooke, Alexander, Sisson *lief* Kittredge *live* 180 thwack our general?] Craig, Chambers, Craig-Case, Herford, Brooke, Kittredge, NCE, Alexander put in quotation marks. 186 on 't. Before] Ff *on 't before* Cam, etc. *on 't: before* Chambers, Kittredge, NCE, Sisson *on 't. Before* Alexander *on 't; before* scotched and notched] Proverbial: cf. Tilley: S, 160. 187 carbonado.] From F⁴. F¹⁻³ *Carbinado*. Craig-Case *carbinado*. 189 boiled] Ff *boyld* or *boyl'd* Pope, Cam, etc. *broil'd* or *broiled* Chambers, Brooke *boiled* Craig-Case, NCE *boil'd* Sisson *boiled* 190 news!] Ff *Newes*. or *News*. Capell, Cam, Delius, Chambers, Craig-Case, Herford, Sisson *news?* Craig, Brooke, NCE *news*. Kittredge, Alexander *news!* 192 upper . . . table:] the place of honour. 195 sanctifies . . . hand,] "considers the touch of his [Coriolanus's] hand as holy:

eye to his discourse. But the bottom of the news is, our general is cut i' th' middle, and but one half of what he was yesterday, for the other has half by the entreaty and grant of the whole table. He 'll go, he says, and sowl the porter of Rome gates by th' ears. He will mow all down before him, and leave his 200 passage polled.

SECOND SERVINGMAN And he 's as like to do 't as any man I can imagine.

THIRD SERVINGMAN Do 't! He will do 't; for look you, sir, he has as many friends as enemies; which friends, sir, as it were, 205 durst not, look you, sir, show themselves, as we term it, his friends whilst he 's in directitude.

FIRST SERVINGMAN Directitude! What 's that?

THIRD SERVINGMAN But when they shall see, sir, his crest up again and the man in blood, they will out of their burrows, like 210 conies after rain, and revel all with him.

FIRST SERVINGMAN But when goes this forward?

THIRD SERVINGMAN To-morrow, to-day, presently. You shall have the drum struck up this afternoon. 'Tis as it were a parcel of their feast, and to be executed ere they wipe their lips. 215

SECOND SERVINGMAN Why, then we shall have a stirring world again. This peace is nothing but to rust iron, increase tailors, and breed ballad-makers.

FIRST SERVINGMAN Let me have war, say I. It exceeds peace as far as day does night: it 's spritely, waking, audible, and full 220 of vent. Peace is a very apoplexy, lethargy, mulled, deaf, sleepy, insensible, a getter of more bastard children than war 's a destroyer of men.

SECOND SERVINGMAN 'Tis so: and as wars, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great 225 maker of cuckolds.

FIRST SERVINGMAN Ay, and it makes men hate one another.

clasps it with the same reverence as a lover would clasp the hand of his mistress." (Malone.) 199 sowl] Rowe sowle Ff sole (sowl=pull) Dyce, Cam, Delius, Craig-Case, Chambers, Herford, Brooke, NCE, Alexander, Sisson sowl] Craig sowle Kittredge sole (Still a dialect word, sowl, to pull by the ears, in Midlands and elsewhere. See Wright: DD). 201 polled.] From Rowe. Ff pou'd. Editors poll'd or polled 214 struck] From F¹. F¹⁻³ strooke or strook Editors struck except Brooke strook 220 spritely, waking.] From Pope. Ff sprightly walking, (waking is supported by the antitheses, sleepy, in l. 221). Cam and others spritely, waking, Chambers, Kittredge sprightly, waking, Sisson sprightly walking, 221 vent.] From French vent, scent, used particularly of dogs. See Madden: D, 53. Onions glosses "(?) full of excitement or activity, as a dog on a good scent." 221 sleepy.] From F¹. F¹. ² sleepe, Editors sleepy, 224 wars,] F¹. ² warres F² Warrs F⁴ Wars Rowe, Cam and others war, Kittredge, Alexander war NCE wars, Sisson wars

THIRD SERVINGMAN Reason: because they then less need one
 another. The wars for my money. I hope to see Romans as
 cheap as Volscians. They are rising, they are rising. 230
 FIRST AND SECOND SERVINGMEN In, in, in, in! *Exeunt.*

SCENE VI. ROME. A PUBLIC PLACE.

Enter the two Tribunes, Sicinius and Brutus.

SICINIUS

We hear not of him, neither need we fear him.
 His remedies are tame i' th' present peace
 And quietness of the people, which before
 Were in wild hurry. Here do we make his friends
 Blush that the world goes well; who rather had,
 Though they themselves did suffer by 't, behold
 Dissentious numbers pest'ring streets than see
 Our tradesmen singing in their shops and going
 About their functions friendly. 5

Enter Menenius.

BRUTUS

We stood to 't in good time. Is this Menenius? 10

SICINIUS

'Tis he, 'tis he. O, he is grown most kind
 Of late. Hail, sir!

MENENIUS

Hail to you both!

SICINIUS

Your Coriolanus is not much missed

SCENE VI.] Added by Pope. ROME. . . PLACE.] Added by Rowe and Theobald.
the two Tribunes.] Delius, Craig, Herford, NCE, Sisson omit. The speech-
 prefixes in this Scene in F¹ are: Sicin.; Bru.; Brut.; Mene., Me.; All, Omnes;
 I, I Cit.; Both Tri.; Ædile; Mes.; Com.; Tri.; 2, 2 Cit.; 3. 1 him.] Ff *him*,
 Cam and others *him*; Kittredge *him*: Alexander, Sisson *him*. 2, 3 His . . .
 people,] The means by which Coriolanus could help himself are tame,
 ineffectual, in the present peace and popular quietude. 2 tame i' th'] From
 Theobald. Ff *tame*, the Cam, Delius, Craig, Craig-Case, Brooke, Herford
tame i' the Chambers tame in the Kittredge, NCE, Alexander *tame*. The
 Sisson *tame—the* 4 hurry. . . make] From Ff. Cam, Delius, Craig, Chambers,
 Brooke, and others follow F. Kittredge, NCE *hurry herē, do make* Alexander
hurry, here do make 9 *Enter Menenius.*] Placed as in Ff. Cam and
 others place after *time*. Delius, Craig, Brooke, NCE, Alexander after *friendly*.
 11, 12 'Tis . . . late.] Divided as in Capell. One line in Ff. Cam and others
 follow Capell. Chambers, Herford, NCE follow F 13-17 Your . . . tempor-
 ized.] Verse in Capell; prose in Ff. Cam and others end lines in *miss'd*, . . .
stand; . . . *it*. . . *if* . . . *temporized*. (stops differ). Chambers, Herford, NCE

But with his friends. The commonwealth doth stand;
And so would do, were he more angry at it.

15

MENENIUS

All 's well; and might have been much better if
He could have temporized.

SICINIUS

Where is he, hear you?

MENENIUS

Nay, I hear nothing. His mother and his wife
Hear nothing from him.

Enter three or four Citizens.

CITIZENS

The gods preserve you both!

SICINIUS

God-den, our neighbours.

20

BRUTUS

God-den to you all, god-den to you all.

FIRST CITIZEN

Ourselves, our wives, and children, on our knees,
Are bound to pray for you both.

SICINIUS

Live, and thrive!

BRUTUS

Farewell, kind neighbours. We-wished Coriolanus
Had loved you as we did.

CITIZENS

Now the gods keep you!

25

BOTH TRIBUNES

Farewell, farewell.

Exeunt Citizens.

SICINIUS

This is a happier and more comely time
Than when these fellows ran about the streets,
Crying confusion.

BRUTUS

Caius Marcius was

A worthy officer i' th' war, but insolent,
O'ercome with pride, ambitious past all thinking,

30

end in *Coriolanus* . . . friends: . . . do, . . . it. . . . if temporized. 14 But with]=Except by 18, 19 His . . . him.] Divided as in Capell; one line in Ff. Editors follow Capell. 20, 25 CITIZENS] Capell Cit. Ff All. Cam and others Citizens. Delius Cit. Craig-Case, Brooks All. Kittredge All [Citizens]. 20, 21 God-den] From Dyce (thrice). F¹⁻² Gooden F⁴ Good-e'en Dyce, Cam, Chambers, Herford, NCE, Alexander, Sisson God-den Delius Good e'en Craig, Craig-Case, Brooke Good den Kittredge Good-en 22 FIRST CITIZEN] Ff I Editors prefix for First Citizen. 24, 25 We . . . did.] Divided as in Haamer. One line in Ff. Editors follow Haamer. 31 ambitious . . . thinking.] From F⁴. F¹⁻² Ambitious, . . . thinking. Editors ambitious past all thinking,

Self-loving.

SICINIUS And affecting one sole throne,
Without assistance.

MENENIUS I think not so.

SICINIUS

We should by this, to all our lamentation,
If he had gone forth consul, found it so. 35

BRUTUS

The gods have well prevented it, and Rome
Sits safe and still without him.

Enter an Ædile.

ÆDILE

Worthy tribunes,
There is a slave, whom we have put in prison,
Reports the Volsces with two several powers
Are entered in the Roman territories, 40
And with the deepest malice of the war
Destroy what lies before 'em.

MENENIUS

'Tis Aufidius,
Who, hearing of our Marcius' banishment,
Thrusts forth his horns again into the world,
Which were inshelled when Marcius stood for Rome, 45
And durst not once peep out.

SICINIUS

Come, what talk you
Of Marcius?

BRUTUS

Go see this rumourer whipped. It cannot be
The Volsces dare break with us.

MENENIUS

Cannot be!
We have record that very well it can, 50
And three examples of the like hath been
Within my age. But reason with the fellow,
Before you punish him, where he heard this,

except Craig-Case *ambitious*, . . . *thinking* 32 Self-loving.] From Ff. Capell, Cam and others *Self-loving*,— Chambers, Kittredge, Alexander *Self-loving*— Craig-Case, Sisson *Self-loving*. 32, 33 And . . . assistance.] Divided as in Theobald. One line in Ff. Editors follow Theobald. 34, 35 should . . . found] On this construction, see T. Th. Vissen in *Neophilologus*, Jan., 1946, pp. 37-43. 34 lamentation,] F¹ *Lamentation*, 45 inshelled]=withdrawn into the shell The imagery is derived from the snail. 46, 47 Come, . . . Marcius?] Divided as in Steevens. One line in Ff. Cam, Chambers, Herford, NCE, Sisson follow Steevens. Continues l. 46 in Kittredge. Separate line in Delius, Craig, Craig-Case, Brooke, Alexander. 48 whipped. It] From Pope (*whipt*) Ff *whipt*, it Editors follow Pope (*whipped*. or *whipp'd*.). 51 hath] F¹⁻³ *hath* F⁴ *have* Cam and others *have* Chambers, Craig-Case, Brooke, Kittredge, NCE, Alexander,

Lest you shall chance to whip your information,
And beat the messenger who bids beware
Of what is to be dreaded. 55

SICINIUS Tell not me.

I know this cannot be.

BRUTUS Not possible.

Enter a Messenger.

MESSENGER

The nobles in great earnestness are going
All to the Senate House. Some news is coming
That turns their countenances.

SICINIUS 'Tis this slave. 60

Go whip him 'fore the people's eyes: his raising
Nothing but his report.

MESSENGER Yes, worthy sir,

The slave's report is seconded; and more,
More fearful, is delivered.

SICINIUS What more fearful?

MESSENGER

It is spoke freely out of many mouths— 65
How probable I do not know—that Marcius,
Joined with Aufidius, leads a power 'gainst Rome,
And vows revenge as spacious as between
The young'st and oldest thing.

SICINIUS This is most likely!

BRUTUS

Raised only that the weaker sort may wish 70
Good Marcius home again.

SICINIUS The very trick on 't.

MENENIUS

This is unlikely.

He and Aufidius can no more atone
Than violent'st contrariety.

Sisson *hath* 56, 57 Tell . . . be.] Divided as in Pope; one line in Ff. Editors follow Pope. 59 Senate House.] Ff *Senate-house*: Cam, Delius, Craig, Craig-Case, Brooke, Herford *senate-house*: Chambers *senate-house*; Kittredge, Sisson *Senate House*. NCE *Senate-house*; Alexander *Senate House*; coming] F¹⁻³ *coming* F⁴ *coming* Rowe, Cam and others *come* or *come*, Chambers, Sisson *coming* Brooke *coming*, 61 eyes: his raising,] From Ff (*His*) (*raising*=invention of rumour) Cam, Craig, Craig-Case, Brooke, Herford *eyes: his raising*; (Herford *eyes*:—) Delius *eyes*:— *his raising*! Chambers, Kittredge *eyes*!— *his raising*, NCE *eyes*,— *his raising*; Alexander *eyes*— *his raising*; Sisson *eyes*— *his raising*; 74 violent'st] From Ff. Pope, Cam and others *violentest* Craig-Case *violentst* Brooke, Kittredge, NCE, Alexander *violent'st* Enter . . . Messenger.] Ff Enter Messenger. Hanmer, Delius, Craig, Craig-Case, Brooke, Kittredge Enter another Messenger. Cam and others Enter a

Enter a second Messenger.

SECOND MESSENGER

You are sent for to the Senate. 75
 A fearful army, led by Caius Marcius
 Associated with Aufidius, rages
 Upon our territories; and have already
 O'erborne their way, consumed with fire, and took
 What lay before them. 80

Enter Cominius.

COMINIUS

O, you have made good work!

MENENIUS

What news? What news?

COMINIUS

You have help to ravish your own daughters and
 To melt the city leads upon your pates,
 To see your wives dishonoured to your noses.

MENENIUS

What 's the news? What 's the news? 85

COMINIUS

Your temples burned in their cement, and
 Your franchises, whereon you stood, confined
 Into an auger's bore.

MENENIUS

Pray now, your news?

You have made fair work, I fear me. Pray, your news?
 If Marcius should be joined with Volscians,—

COMINIUS

If! 90

He is their god. He leads them like a thing
 Made by some other deity than nature,
 That shapes man better; and they follow him
 Against us brats, with no less confidence
 Than boys pursuing summer butterflies, 95
 Or butchers killing flies.

MENENIUS

You have made good work,

Second Messenger 75 SECOND MESSENGER.] Ff Mss. Hammer 2 Mes. Cam and others prefix for Second Messenger. Delius, Craig-Case, Brooke, Kittredge Mss. 84 noses.] From Ff. Capell, Cam and others noses,— Delius noses;— Chambers, Kittredge, Alexander, Sisson noses— 86 cement,] F¹⁻³ Ciment, F⁴ Cement. 88 auger's bore.] F¹. ² Augors boare. F³ Augors boar. F⁴ Augers bore. Editors auger's bore. news?] F¹⁻³ Newes: F³. ⁴ news? 89 news?] F¹. ² newes, F³. ⁴ news? Cam and others news?— Craig, Chambers, Brooke, NCE news? Kittredge news! Alexander, Sisson news. 90 with] Ff with Cam and others with Alexander wi' th' Volscians,—] From Theobald. F¹⁻³ Volceans. F⁴ Volscians. Cam and others Volscians,— Chambers, Kittredge, Alexander Volscians— Sissons Volcians— 90, 91 If! . . . thing] Divided as in Capell. One line in Ff, reading If? Cam and others follow

You and your apron-men, you that stood so much
Upon the voice of occupation and
The breath of garlic-eaters!

COMINIUS

He 'll shake your Rome about your ears.

MENENIUS

As Hercules

100

Did shake down mellow fruit. You have made fair work!

BRUTUS

But is this true, sir?

COMINIUS

Ay, and you 'll look pale

Before you find it other. All the regions

Do smilingly revolt; and who resists

Are mocked for valiant ignorance,

105

And perish constant fools. Who is 't can blame him?

Your enemies and his find something in him.

MENENIUS

We are all undone unless

The noble man have mercy.

COMINIUS

Who shall ask it?

The tribunes cannot do 't for shame; the people

110

Deserve such pity of him as the wolf

Does of the shepherds. For his best friends, if they

Should say 'Be good to Rome,' they charged him even

As those should do that had deserved his hate,

And therein showed like enemies.

MENENIUS

'Tis true!

115

If he were putting to my house the brand

That should consume it, I have not the face

To say 'Beseech you cease.' You have made fair hands,

You and your crafts! You have crafted fair!

COMINIUS

You have brought

A trembling upon Rome, such as was never

120

S' incapable of help.

BOTH TRIBUNES

Say not we brought it.

Capell, reading *If!* Kittredge, Sisson follow Capell, reading *If?* 100, 101 He 'll . . . work!] Divided as in Capell. Three lines in Ff, ending *ears* . . . *Fruite*: . . . *worke*. Editors follow Capell. 104 resists] From Ff. Hanmer, Cam, Craig, Brooke, Herford, Kittredge *resist* Delius *resist*, Chambers, Craig-Case, NCE, Alexander, Sisson *resists* 113, 118] Quotation marks are editorial. 115, 116 'Tis . . . brand] Divided as in Pope. One line in Ff. Editors follow Pope. 118 You . . . hands,] Proverbial phrase: cf. Tilley: H, 99. 119 crafts! You] Ff *Crafts, you* Cam, Craig, Chambers, Craig-Case, Brooke, Herford *crafts! you* Delius, Sisson *crafts; you* Kittredge, NCE *crafts. You* Alexander *crafts! You* 121 S'] Ff S' Rowe, Cam, etc. So Kittredge, NCE, Alexander S' incapable]=unable to admit of: BOTH TRIBUNES] From Dyce. Ff Tri. Cam and others prefix for Both Tribunes. Delius, Craig-Case

MENENIUS

How! Was 't we? We loved him; but, like beasts
And cowardly nobles, gave way unto your clusters,
Who did hoot him out o' th' city.

COMINIUS

But I fear

They 'll roar him in again. Tullus Aufidius, 125
The second name of men, obeys his points
As if he were his officer. Desperation
Is all the policy, strength and defence,
That Rome can make against them.

Enter a troop of Citizens.

MENENIUS

Here come the clusters.

And is Aufidius with him? You are they 130
That made the air unwholesome when you cast
Your stinking greasy caps in hooting at
Coriolanus' exile. Now he 's coming;
And not a hair upon a soldier's head
Which will not prove a whip. As many coxcombs 135
As you threw caps up will he tumble down,
And pay you for your voices. 'Tis no matter:
If he could burn us all into one coal,
We have deserved it.

CITIZENS

Faith, we hear fearful news.

FIRST CITIZEN

For mine own part,

140

When I said, banish him, I said, 'twas pity.

SECOND CITIZEN And so did I.

THIRD CITIZEN And so did I; and to say the truth, so did very
many of us. That we did, we did for the best; and though we
willingly consented to his banishment, yet it was against our will. 145

COMINIUS

Y' are goodly things, you voices!

MENENIUS

You have made

Tri. Craig Sic. Bru. Brooke, Kittredge Tribunes. 122-124 How! . . . city.] Divided as in Pope. Four lines in Ff, ending *him*, . . . *Nobles*, . . . *hoote*, . . . *Citty*. Editors follow Pope. 122 Was 't] Ff *Was 't* Cam *was it* Delius, Craig, Chambers, Herford, Kittredge *Was it* Craig-Case, Brooke, NCE, Alexander, Sisson *Was 't* 126 second . . . points] = second in fame, obeys his directions 129 *Enter . . . Citizens*.] From Ff. Cam and others follow F Sisson *Enter Citizens*. 129 come] Ff *come* Alexander *comes* 132 at] Begins l. 133 in Ff. Pope, Cam and others shift to end l. 132. 138 one] F¹ *oue* 140 CITIZENS] Capell Cit. Ff Omnes Cam and others Citizens. Delius Cit. Brooke, Kittredge Omnes. Alexander Plebeians. 146 Y' are] Ff Y' are Capell, Craig, NCE *You' re* Dyce, Cam, Delius, Herford *Ye 're* Chambers *Ye are* Craig-Case *Ya 're* Brooke, Kittredge, Alexander, Sisson *Y' are* 146, 147 *You . . . Capitol*] Divided as in Capell. Ff lines end in *worke . . . Capitoll*? Editors

Good work, you and your cry! Shall 's to the Capitol?

COMINIUS

O, ay, what else?

Exeunt Cominius and Menenius.

SICINIUS

Go, masters, get you home: be not dismayed.

These are a side that would be glad to have 150

This true which they so seem to fear. Go home,

And show no sign of fear.

FIRST CITIZEN The gods be good to us! Come, masters, let 's
home. I ever said we were i' th' wrong when we banished him.

SECOND CITIZEN So did we all. But come, let 's home. 155

Exeunt Citizens.

BRUTUS

I do not like this news.

SICINIUS

Nor I.

BRUTUS

Let 's to the Capitol. Would half my wealth

Would buy this for a lie!

SICINIUS

Pray, let 's go.

Exeunt.

SCENE VII. A CAMP, AT A SMALL DISTANCE FROM ROME.

Enter Aufidius with his Lieutenant.

AUFIDIUS

Do they still fly to th' Roman?

LIEUTENANT

I do not know what witchcraft 's in him, but

Your soldiers use him as the grace 'fore meat,

Their talk at table and their thanks at end;

And you are darkened in this action, sir,

5

Even by your own.

AUFIDIUS

I cannot help it now,

Unless, by using means, I lame the foot

Of our design. He bears himself more proudlier,

follow Capell. 147 cry!]=pack! 148 *Exeunt . . . Menenius.*] From Capell.
Ff *Exeunt* both. Cam and others follow Capell. Brooke, Kittredge follow F.
155 *Exeunt Citizens.*] F¹⁻³ Exit Cit. F⁴ Ex. Cit. Editors *Exeunt Citizens.*
159 let 's] F¹⁻³ let's F⁴ lets Pope, Cam and others let us Craig-Case, NCE,
Alexander, Sisson let's *Exeunt.*] Ff *Exeunt Tribunes.* Cam and others
Exeunt. Craig-Case, Brooke, Kittredge, *Exeunt Tribunes* SCENE VII.] Added
by Capell. A . . . ROME.] Added by Theobald. with] Delius, Craig, Chambers,
Herford and The speech-prefixes in this Scene in F¹ are: Auf.; Lieu. 6 own.]

Even to my person, than I thought he would
When first I did embrace him. Yet his nature
In that 's no changeling; and I must excuse
What cannot be amended.

LIEUTENANT Yet I wish, sir—
I mean for your particular—you had not
Joined in commission with him; but either
Have borne the action of yourself or else
To him had left it solely.

AUFIDIUS
 I understand thee well; and be thou sure,
 When he shall come to his account, he knows not
 What I can urge against him. Although it seems,
 And so he thinks, and is no less apparent 20
 To th' vulgar eye, that he bears all things fairly
 And shows good husbandry for the Volscian state,
 Fights dragon-like, and does achieve as soon
 As draw his sword, yet he hath left undone
 That which shall break his neck or hazard mine 25
 Whene'er we come to our account.

LIEUTENANT
Sir, I beseech you, think you he 'll carry Rome?

AUFIDIUS
 All places yields to him ere he sits down;
 And the nobility of Rome are his.
 The senators and patricians love him too. 30
 The tribunes are no soldiers; and their people
 Will be as rash in the repeal as hasty
 To expel him thence. I think he'll be to Rome
 As is the osprey to the fish, who takes it
 By sovereignty of nature. First he was 35

= own troops. 11, 12 I . . . amended.] Reflects proverbial phrase: cf. Tilley: A, 231. 14-16 Joined . . . solely.] Divided as in Malone. Two lines in Ff, ending *borne* . . . *soly*. Editors follow Malone 15 Have] Ff *have* Pope had Cam and others *Had* Sisson *Have* 19 him. Although] From Capell. Ff *him*, *although* Editors follow Capell. 26 Whene'er] F¹⁻³ *When ere* F⁴ *When e're* Editors *Whene'er* after Capell. 28 All . . . down:] = All places yield to him before he begins to besiege them (such is his reputation.) This speech, which he thought beautiful, Coleridge (i 91) also found inexplicable from the mood and intention of the speaker. See also GB 5, p. 137. yields] F¹ *yeelds* F²⁻⁴, Cam and others *yield* Chambers, Brooke, Craig-Case *yields* 34 osprey], From Theobald. Ff *Aspray* Editors *osprey* except Craig-Case *aspray* The osprey was supposed to fascinate the fish who are said in Drayton's *Polyolbion*, song xxv, to turn

*their bellies up, as though their death they saw
They at his pleasure lie.*

A noble servant to them; but he could not
 Carry his honours even. Whether 'twas pride,
 Which out of daily fortune ever taints
 The happy man; whether defect of judgement,
 To fail in the disposing of those chances 40
 Which he was lord of; or whether nature,
 Not to be other than one thing, not moving
 From th' casque to th' cushion, but commanding peace
 Even with the same austerity and garb
 As he controlled the war; but one of these— 45
 As he hath spices of them all, not all,
 For I dare so far free him—made him feared,
 So hated, and so banished. But he has a merit
 To choke it in the utterance. So our virtues
 Lie in th' interpretation of the time; 50
 And power, unto itself most commendable,
 Hath not a tomb so evident as a chair
 T' extol what it hath done.

Hence Aufidius's further words. 37 'twas] F¹.^a 'was F².⁴ 'twas Editors 'twas
 39 defect] F¹ detect 42, 43 not moving . . . cushion,]=not altering his style
 when changing from the warlike casque to the cushion of civil office. 43 casque]
 From Steevens. F¹.^a Caske F².⁴ Cask Editors casque 45 war; but] warre. Ff
 But Editors war; but except Chambers war-but 45-47 these— . . . him—] Ff
 these . . . him, (F⁴ these,) putting *As he hath spices of them all* in brackets. Cam
 and others these— . . . him— (Chambers these,) (Chambers, NCE, also adds
 dashes in —not all,— and Alexander —not all,) Delius, Kittredge bracket (*As*
 . . . him) Craig, Craig-Case, Brooke these, . . . him, 49 virtues] F¹ Vertue,
 Editors virtues 52 tomb . . . a chair] F¹.^a Tombe . . . a Chaire F².⁴ Tomb . . . a
 Chair Editors tomb . . . a chair Many emendations have been proposed,
 but they are little helpful. Warburton explained the passage as meaning
 that "the virtue which delights to commend itself will find the surest *tomb* in
 that *chair* wherein it holds forth its own commendations—unto itself most
commendable, i.e., which hath a very high opinion of itself." As Malone
 objected, however, Coriolanus would be the last man to commend himself;
 and Aufidius must here refer to commendation by others. Much turns on the
 meaning of *tomb* and *chair*. *tomb* is usually taken to have similar meaning to
grave in 1 ix 20: "You shall not be The grave of your deserving:" and NCE,
 for example, explains ll. 52, 53 as "is never so near its end as when it pro-
 claims its own deserts." *chair* is the orator's rostrum; but, as *chair* stands for
 the orator's utterance, so *tomb*, we suggest, stands for the epitaph, the in-
 scription upon it. An alternative explanation to that of Warburton and NCE
 is perhaps preferable. Aufidius states that Coriolanus by some fault among
 those he mentions—and Coriolanus has a little of all of them—caused him
 to be banished; and yet his merit chokes the utterance of the particular fault.
 In this way men's virtues are known by the interpretation of their contem-
 poraries; and the actions of authority (power), which is in itself commendable,
 are made more evident in the praise of the contemporary orator than in any
 inscription upon a tomb. See Furness, 479-490 for the voluminous notes on

One fire drives out one fire; one nail, one nail;
 Rights by rights falter, strengths by strengths do fail. 55
 Come, let's away. When, Caius, Rome is thine,
 Thou art poor'st of all; then shortly art thou mine. *Exeunt.*

ACT V

SCENE I. ROME. A PUBLIC PLACE.

*Enter Menenius, Cominius, Sicinius and Brutus, the two
 Tribunes, with others.*

MENENIUS

No, I'll not go. You hear what he hath said
 Which was sometime his general, who loved him
 In a most dear particular. He called me father.
 But what o' that? Go, you that banished him;
 A mile before his tent fall down, and knee 5
 The way into his mercy. Nay, if he coyed
 To hear Cominius speak, I'll keep at home.

COMINIUS

He would not seem to know me.

MENENIUS

Do you hear?

COMINIUS

Yet one time he did call me by my name.
 I urged our old acquaintance and the drops 10
 That we have bled together. Coriolanus
 He would not answer to: forbad all names.
 He was a kind of nothing, titleless,
 Till he had forged himself a name a' th' fire

this passage. 54 One . . . nail;] Common proverbs. See Tilley: F, 277; N, 17.
 55 Rights by rights falter,] Ff *Rights by rights fouler*, Many emendations
 include Johnson's conj. *fouder*, for *fouler*, Dyce's *falter*, is supported by *fail*
 in the same line. Original spelling could be *fautler*, Cam *Rights by rights*
fouler, Delius and others *Rights by rights falter*, Chambers, Craig-Case
Rights by rights fouder, Pope *Right's by right fouler*, Sisson *Right's by*
rights fouler, Malone's view was that ll. 54-57 are not a continuation of the
 ideas in the preceding lines: Aufidius now refers to the rivalry between
 Coriolanus and himself. 57 Thou art] From Ff. Pope, Sisson *Thou 'rt* Cam
 and others *Thou art* ACT V] Ff Actus Quintus. SCENE I.] Added by Rowe.
 ROME. . . . PLACE.] Added by Rowe and Theobald. *Enter . . . others.*] From
 Ff. Cam, Chambers, Brooke, Craig-Case, Kittredge, Alexander follow F.
 Delius, Craig, Herford, NCE, Sisson omit the two Tribunes. Delius, Craig,
 Herford, Sisson have and for with The speech-prefixes in this Scene in F¹ are:
 Menen., Mene.; Com.; Sicin.; Bru. 4, 5 him; . . . tent] Ff *him . . . Tent*,
 Cam and others *him*; . . . *tent* Alexander *him*: . . . *tent* 5 knee] F¹ *knee* F²⁻⁴
kneele Editors *knee* For *knee* in this sense, cf. *Richard II* v iii 93 and *Sir*
Thomas More in our vol. ii, p. 1275, ll. 120, 121. 14 a' th'] F¹⁻³ *a' th'* F⁴ *o' th'*

Of burning Rome.

MENENIUS Why, so: you have made good work! 15
A pair of tribunes that have wracked for Rome
To make coals cheap: a noble memory!

COMINIUS

I minded him how royal 'twas to pardon
When it was less expected. He replied,
It was a bare petition of a state 20
To one whom they had punished.

MENENIUS

Very well.

Could he say less?

COMINIUS

I offered to awaken his regard
For 's private friends: his answer to me was
He could not stay to pick them in a pile 25
Of noisome musty chaff. He said 'twas folly,
For one poor grain or two, to leave unburnt
And still to nose th' offence.

MENENIUS

For one poor grain or two!

I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains. 30
You are the musty chaff, and you are smelt
Above the moon. We must be burnt for you.

SICINIUS

Nay, pray be patient. If you refuse your aid
In this so never-needed help, yet do not
Upbraid 's with our distress. But sure, if you 35
Would be your country's pleader, your good tongue,
More than the instant army we can make,
Might stop our countryman.

MENENIUS

No, I'll not meddle.

Cam, Delius, Craig, Craig-Case, Brooke, Herford o' the Chambers of the NCE o' th' Kittredge, Alexander i' th' Sisson a th' 16 wracked for Rome] Ff wrack'd for Rome, Johnson, Cam and others rack'd for Rome, Kittredge, NCE, Sisson wrack'd fair Rome (Sisson wracked) Alexander wrack'd for Rome (Hanmer first read fair in sack'd fair Rome,) Steevens understood rack'd to mean harassed by exactions. Verplanck connected up the sense of phrases so as to mean "wrecked the noble reputation of Coriolanus which belonged to Rome." Ch. Porter interpreted wracked as wrought ruin. Gordon, like Schmidt, explained rack'd as strained and striven to the utmost. It seems preferable here to keep to F in the sense suggested by Miss Porter. 21, 22 Very . . . less?] Divided as in Johnson. One line in Ff. Cam and others follow Johnson. Delius one line. 23 offered]=ventured Wright glosses as attempted. 26-28 'twas folly, . . . offence.] It was folly to leave unburnt the evil-smelling plebeian chaff in order to save a poor patrician grain or two, and so, still to smell the offence. 37 the instant army]=the army we can raise at the moment

SICINIUS

Pray you go to him.

MENENIUS

What should I do?

BRUTUS

Only make trial what your love can do

40

For Rome, towards Marcius.

MENENIUS

Well, and say that Marcius

Return me, as Cominius is returned,

Unheard, what then?

But as a discontented friend, grief-shot . . .

With his unkindness? Say 't be so?

SICINIUS

Yet your good will

45

Must have that thanks from Rome, after the measure

As you intended well.

MENENIUS

I 'll undertake 't.

I think he 'll hear me. Yet, to bite his lip

And hum at good Cominius much unhearts me.

He was not taken well; he had not dined.

50

The veins unfilled, our blood is cold, and then

We pout upon the morning, are unapt

To give or to forgive; but when we have stuffed

These pipes and these conveyances of our blood

With wine and feeding, we have suppler souls

55

Than in our priest-like fasts. Therefore I 'll watch him

Till he be dieted to my request,

And then I 'll set upon him.

BRUTUS

You know the very road into his kindness,

And cannot lose your way.

MENENIUS

Good faith, I 'll prove him,

60

Speed how it will. I shall ere long have knowledge

Of my success.

Exit.

COMINIUS

He 'll never hear him.

SICINIUS

Not?

COMINIUS

I tell you, he does sit in gold, his eye

Red as 'twould burn Rome; and his injury

The gaoler to his pity. I kneeled before him:

65

41-43 Well, . . . then?] Divided as in Pope. Two lines in Ff, ending *mee*, . . . then? Editors follow Pope. 45 unkindness?] From Capell. Ff *unkindnesse*. Editors *unkindness*? 50-57 he . . . him.] Cf. proverb, "Hungry men are angry men" in Tilley: M, 187. 59 road] From Rowe. Ff *rode* Editors *road* 62 Not?] F¹. * *Not*. F². * *Not*? Editors *Not*? 63 he does sit in gold,] For *in gold* Kellner, 135, proposes unnecessarily *unyield*, i.e., unyielding. Johnson cites Homer, χρυσόθρονος, on throne of gold; and this is the metaphorical

'Twas very faintly he said 'Rise;' dismissed me
 Thus, with his speechless hand. What he would do
 He sent in writing after me: what he would not,
 Bound with an oath to yield to his conditions:
 So that all hope is vain
 Unless his noble mother, and his wife;
 Who, as I hear, mean to solicit him
 For mercy to his country. Therefore, let 's hence,
 And with our fair entreaties haste them on.

70

Exeunt.

SCENE II. THE VOLSCIAN CAMP BEFORE ROME.

Enter Menenius to the Watch or Guard.

FIRST WATCH

Stay! Whence are you?

SECOND WATCH

Stand, and go back.

meaning. Steevens illustrates by *Henry VIII* i i 19. 66 'Rise;'] Ff *Rise*: 67 Thus,] For *Thus*, with gesture, see III ii 77, 78. 67-69 What . . . conditions:] Malone thought two half-lines missing after *oath* Delius objected that such ellipses and anacoluthons as are here involved were characteristically Shakespearian; and he quotes Lee's explanation as "In his writing he said what he would do, and what not; and that an oath, given to the Volscians, bound him in this way." Hammer read *oath, not to yield* Johnson conj. *oath. To . . .* and hiatus after *conditions*,— Singer *oath to yield to no conditions* Wright declared the passage corrupt. For many proposals, see Furness 506-512, and cf. Coriolanus's words in v ii 76-78, "Though I owe My revenge properly, my remission lies In Volscian breasts.": i.e., vengeance was his own affair, but its remission lay with the Volscians. A paraphrase of *what . . . conditions*: is: "He, [being] bound by oath to submit to stipulations [agreed with Volscians], sent me in writing what he would and would not [do]." 70-72 So . . . him] Divided as in Johnson. Two lines in Ff, ending *Mother, . . . him* Editors follow Johnson. SCENE II.] Added by Rowe. THE . . . ROME. Added after Capell. Cam, Herford, NCE Entrance to the Volscian camp before Rome. Two Sentinels on guard. (NCE The Watch on guard.) Chambers The Volscian camp. Two Sentinels on guard. Delius, Craig, Craig-Case, Brooke The Volscian Camp before Rome. The Guards at their Stations. Kittredge, Alexander The Volscian camp before Rome. Sisson The Volscian camp. Before the tent of Coriolanus. Enter . . . *Guard*.] From Ff. Cam and others Enter to them, Menenius. Brooke, Kittredge, Alexander Enter Menenius to the Watch on guard. Sisson Two Sentinels are discovered on guard. To them enter Menenius. The speech-prefixes in this Scene in F¹ are: 1. Wat., 1; 2. Wat., 2; Me., Mene., Men., Menen.; Corio.; Auffid. Our numbering of the Watch in the speech-prefixes (First and Second Watch) is as in Ff. In speech-prefixes Editors adhere to the numbers in F except Delius, Craig, Craig-Case who in l. 50 have Second for F's First. As seen above F¹ uses Wat. (Watch) to describe the guards. Cam, Herford Sen. Delius G. (for Guard) Craig Guard. Chambers, Sentinel. Brooke, Kittredge, NCE, Alexander Watch.

MENENIUS

You guard like men: 'tis well. But, by your leave,
I am an officer of state, and come
To speak with Coriolanus.

FIRST WATCH

From whence?

MENENIUS

From Rome.

FIRST WATCH

You may not pass: you must return. Our general
Will no more hear from thence.

5

SECOND WATCH

You 'll see your Rome embraced with fire before
You 'll speak with Coriolanus.

MENENIUS

Good my friends,

If you have heard your general talk of Rome
And of his friends there, it is lots to blanks

10

My name hath touched your ears: it is Menenius.

FIRST WATCH

Be it so. Go back: the virtue of your name
Is not here passable.

MENENIUS

I tell thee, fellow,

Thy general is my lover. I have been
The book of his good acts whence men have read
His fame unparalleled, haply amplified;

15

For I have ever verified my friends,
Of whom he 's chief, with all the size that verity
Would without lapsing suffer. Nay, sometimes,
Like to a bowl upon a subtle ground,

20

I have tumbled past the throw, and in his praise
Have almost stamped the leasing. Therefore, fellow,
I must have leave to pass.

FIRST WATCH

Faith, sir, if you had told as many lies in his
behalf as you have uttered words in your own, you should not
pass here; no, though it were as virtuous to lie as to live
chastely. Therefore go back.

25

Sisson Sentinel. 3, 4 I . . . Coriolanus.] Divided as in Pope. One line in Ff. Editors follow Pope. 5, 6 You . . . thence.] Divided as in Pope. Prose in Ff. Editors follow Pope. 16 unparalleled,] From Ff. Pope omitted comma and NCE, Alexander likewise. haply] From Hanmer. FL¹ 'happely' F², 'happily' Editors haply 17 verified] Proposed emendations include Hanmer's *magnified*, Staunton's *rarefied*, Hudson's *amplified* and Kellner's *betified* (beautified). Johnson notes: To *verify* is to *establish by testimony*. Malone explains as "to speak the truth of." Schmidt glosses as, "to back, to support the credit of." 20, 21 Like . . . throw,] Phraseology of bowling. A *subtle* ground was one which appeared smooth but contained concealed snags. Simpson (Jonson, x 688) compares ll. 143, 144 of the Masque *Chloridia*, "(for sixe of the nine

- MENENIUS Prithee, fellow, remember my name is Menenius,
always factionary on the party of your general.
- SECOND WATCH Howsoever you have been his liar, as you say 30
you have, I am one that, telling true under him, must say you
cannot pass. Therefore go back.
- MENENIUS Has he dined, canst thou tell? For I would not
speak with him till after dinner.
- FIRST WATCH You are a Roman, are you? 35
- MENENIUS I am, as thy general is.
- FIRST WATCH Then you should hate Rome, as he does. Can
you, when you have pushed out your gates the very defender of
them, and, in a violent popular ignorance, given your enemy
your shield, think to front his revenges with the easy groans of 40
old women, the virginal palms of your daughters, or with the
palsied intercession of such a decayed dotant as you seem to be?
Can you think to blow out the intended fire your city is ready to
flame in, with such weak breath as this? No, you are deceived:
therefore, back to Rome and prepare for your execution. You 45
are condemned: our general has sworn you out of reprieve and
pardon.
- MENENIUS Sirrah, if thy captain knew I were here, he would
use me with estimation.
- FIRST WATCH Come, my captain knows you not. 50
- MENENIUS I mean, thy general.
- FIRST WATCH My general cares not for you. Back, I say, go,
lest I let forth your half-pint of blood. Back, that 's the utmost
of your having. Back!
- MENENIUS Nay, but, fellow, fellow! 55

Enter Coriolanus with Aufidius.

CORIOLANUS What 's the matter?

MENENIUS Now, you companion, I 'll say an errand for you.
You shall know now that I am in estimation. You shall perceive

acres) is counted the subtlest bowling-ground in all Tartary." 36 am, as]
From F⁴. F¹⁻³ am as Cam and others am, as Craig, Brooke, Alexander am
as 48-49 Sirrah, . . . estimation.] Prose in Pope. Two lines in Ff, ending
heere, . . . estimation. Editors prose. 53-54 blood. Back, . . . having. Back!]
Ff blood. Backe, . . . having, backe. Cam, Delius blood;— back,— . . . having:
—back. Craig, Brooke, Herford blood; back, . . . having: back. (Herford
back,—) Chambers blood. Back— . . . having. Back. Craig-Case blood. Back! . . .
having: back! Kittredge blood. Back! . . . having. Back! NCE blood. Back, . . .
having: back! Alexander blood. Back— . . . having. Back. Sisson blood. Back, . . .
having. Back. 55 fellow!] Ff Fellow. Theobald, Cam and others fellow,—
Chambers, Kittredge, Alexander, Sisson fellow— Enter . . . Aufidius.] From
Ff. (Cam and others and for with Craig-Case, Brooke, Kittredge, NCE,
Alexander with) 57 errand] F¹⁻³ arrant F⁴ Errant Editors errand, except

that a Jack guardant cannot office me from my son Coriolanus. Guess but by my entertainment with him, if thou stand'st not !' 60
 th' state of hanging, or of some death more long in spectatorship
 and crueller in suffering. Behold now presently, and swoon for
 what 's to come upon thee.—The glorious gods sit in hourly
 synod about thy particular prosperity and love thee no worse
 than thy old father Menenius does! O my son, my son! thou art 65
 preparing fire for us. Look thee, here 's water to quench it. I
 was hardly moved to come to thee; but being assured none but
 myself could move thee, I have been blown out of your gates
 with sighs; and conjure thee to pardon Rome and thy petition-
 ary countrymen. The good gods assuage thy wrath, and turn 70
 the dregs of it upon this varlet here,—this, who, like a block,
 hath denied my access to thee.

CORIOLANUS Away!

MENENIUS How! Away?

CORIOLANUS

Wife, mother, child, I know not. My affairs 75
 Are servanted to others. Though I owe
 My revenge properly, my remission lies
 In Volscian breasts. That we have been familiar,
 Ingrate forgetfulness shall poison rather
 Than pity note how much. Therefore be gone. 80
 Mine ears against your suits are stronger than
 Your gates against my force. Yet, for I loved thee,
 Take this along: I writ it for thy sake,
 And would have sent it. (*Gives him a letter.*) Another word,
 I will not hear thee speak. This man, Aufidius, [Menenius, 85
 Was my beloved in Rome: yet thou behold'st!

Craig-Case *arrant*. 59 Jack guardant] Various glosses: sometimes as sentinel or guardian; Steevens, Gordon and Hammer, Jack-in-Office; NCE. ill-mannered guard. *Guardant* is a heraldic term applied to an animal facing the observer. Henry Bradley treated *guardant* as noun, meaning keeper, guardian. Menenius's humorous terms seem to mean "Saucy sentinel facing me out." 59, 60 Coriolanus. Guess but by my . . . him,] Ff Coriolanus, *guesse but my . . . him*: Cam and others *Coriolanus: guess, but by my . . . him*, Chambers, Kittredge *Coriolanus. Guess, but by my . . . him*, NCE, Alexander *Coriolanus. Guess but by my . . . him* Sisson *Coriolanus. Guess but by my . . . him*. 62 suffering. Behold] Ff, Sisson *suffering, behold* Cam and others *suffering. Behold* Craig-Case *suffering, behold* 62, 93 swoon]—From F⁴. F¹⁻³ *swoond* Cam and others *swoon* Delius, Craig-Case, Kittredge *swoond* Craig, Brooke, Sisson *swoond* 68 your] F¹⁻³ *your* F⁴ *our* Cam and others *your* Kellner, Chambers, Kittredge, NCE, Sisson *our* 76-78 Though . . . breasts.] Although my revenge is my own affair (belongs to me), its remission is for Volscian consideration. 80 pity . . . much.] From Theobald. Ff *pitty*: Note how much, Editors follow Theobald. 84 (*Gives him a letter.*) Added by Pope. Cam, Craig-Case Gives him a letter. Delius, Craig,

AUFIDIUS

You keep a constant temper.

Exeunt. Manent the Guard and Menenius.

FIRST WATCH Now, sir, is your name Menenius?

SECOND WATCH 'Tis a spell, you see, of much power. You know
the way home again. 90

FIRST WATCH Do you hear how we are shent for keeping
your greatness back?

SECOND WATCH What cause, do you think, I have to swoon?

MENENIUS I neither care for th' world nor your general.
For such things as you, I can scarce think there's any, y' are so 95
slight. He that hath a will to die by himself fears it not from
another. Let your general do his worst. For you, be that you
are, long; and your misery increase with your age! I say to you,
as I was said to, Away! *Exit.*

FIRST WATCH A noble fellow, I warrant him. 100

SECOND WATCH The worthy fellow is our general. He's the rock,
the oak not to be wind-shaken.

Exit Watch.

SCENE III. TENT OF CORIOLANUS.

Enter Coriolanus and Aufidius, and others.

CORIOLANUS

We will before the walls of Rome to-morrow
Set down our host. My partner in this action,
You must report to th' Volscian lords how plainly
I have borne this business.

AUFIDIUS

Only their ends

You have respected; stopped your ears against 5

Brooke Gives a paper. Chambers, Herford, Kittredge, NCE, Alexander, Sisson Gives a letter. 87 *Exeunt. . . . Menenius.*] Ff *Exeunt. Manent the Guard and Menenius.* (F¹ Manet) Capell, Cam and others *Exeunt* Coriolanus and Aufidius. Brooke, Kittredge follow F. 89, 90 'Tis . . . again.] Prose in Pope. Two lines in Ff, ending *power . . . : againe.* Editors prose. 95 y' are] Ff y' are Capell, NCE you're Steevens, Delius You are Dyce, Cam, Craig, Chambers, Herford ye're Kittredge, Alexander, Sisson y' are Craig-Case ya're 101, 102 The . . . -shaken.] Prose in F¹. Two lines in F¹⁻³, ending *Rock, . . . winde-shaken.* Editors prose. 101 He's] Capell He is Cam and others he's or He's Delius, Craig he is 102 *Exit Watch.*] From Ff. Cam and others *Exeunt.* Brooke, Kittredge *Exit Watch.* SCENE III.] Added by Pope. TENT OF CORIOLANUS.] Added by Capell. and others.] Added by Capell. Cam and others follow Capell. Kittredge with others. Brooke omits. The speech-prefixes in this Scene in F¹ are: Corio.; Auf.; Virgil., Virg.; Volum.; Boy. 4-7 Only . . . friends] Divided as in Capell. Three lines in Ff,

The general suit of Rome; never admitted
A private whisper, no, not with such friends
That thought them sure of you.

CORIOLANUS This last old man,
Whom with a cracked heart I have sent to Rome,
Loved me above the measure of a father, 10
Nay, godded me indeed. Their latest refuge
Was to send him; for whose old love I have,
Though I showed sourly to him, once more offered
The first conditions, which they did refuse
And cannot now accept. To grace him only 15
That thought he could do more, a very little
I have yielded to. Fresh embassies and suits,
Nor from the state nor private friends, hereafter
Will I lend ear to. (*Shout within.*) Ha! what shout is this?
Shall I be tempted to infringe my vow 20
In the same time 'tis made? I will not.

Enter Virgilia, Volumnia, Valeria, young Marcius, with Attendants.

My wife comes foremost; then the honoured mould
Wherein this trunk was framed, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature, break! 25
Let it be virtuous to be obstinate.
What is that curtsy worth? or those doves' eyes
Which can make gods forsworn? I melt, and am not
Of stronger earth than others. My mother bows,
As if Olympus to a molehill should 30
In supplication nod; and my young boy
Hath an aspect of intercession which
Great nature cries 'Deny not.' Let the Volsces
Plough Rome and harrow Italy. I'll never

ending *respected*, . . . *Rome*: . . . *friends* Editors follow Capell. 15, 16 accept. To . . . more, a] Ff accept, to . . . more: A Cam, Herford accept; to . . . more, a Delius, Craig, Craig-Case, Brooke accept, to . . . more. A Chambers, Kittredge, NCE, Alexander accept. To . . . more, a Sisson accept; to . . . more. A 17 embassies] F¹⁻³ Embasses, 19 (*Shout within.*) In Ff after *this?* Cam and others place after *to*. Chambers, Brooke, Herford, NCE after *this?* 21 Enter . . . Attendants.] From Ff. Malone, Cam and others Enter, in mourning habits, Virgilia, Volumnia, leading young Marcius, Valeria, and Attendants. Brooke, Kittredge follow F. Chambers Enter . . . young Marcius, Valeria, with Attendants. 24 out,] F¹⁻³ out F². ⁴ our Editors out, 25 nature, break!] Ff *Nature breake*; Cam and others *nature, break!* Craig-Case, Sisson *nature break!* 27 doves'] From Steevens. Ff *Doues* Cam and others *doves'* Kittredge, Sisson *dove's doves' eyes*] Probably from *Song of Solomon*, Bishop's version, i 11, iv 1. (Noble: B, 28, 242.) 33, 44] Quotation

Be such a gosling to obey instinct; but stand 35
 As if a man were author of himself
 And knew no other kin.

VIRGILIA My lord and husband!

CORIOLANUS

These eyes are not the same I wore in Rome.

VIRGILIA

The sorrow that delivers us thus changed
 Makes you think so.

CORIOLANUS Like a dull actor now 40

I have forgot my part and I am out,
 Even to a full disgrace. Best of my flesh,
 Forgive my tyranny; but do not say,
 For that 'Forgive our Romans.' O, a kiss
 Long as my exile, sweet as my revenge! 45
 Now, by the jealous queen of heaven, that kiss
 I carried from thee, dear, and my true lip
 Hath virgin'd it e'er since. You gods! I prate,
 And the most noble mother of the world
 Leave unsaluted. Sink, my knee, i' th' earth:
 Of thy deep duty more impression show
 Than that of common sons. *Kneels.* 50

VOLUMNIA O, stand up blest!

Whilst, with no softer cushion than the flint,
 I kneel before thee, and improperly
 Show duty, as mistaken all this while 55
 Between the child and parent. *Kneels.*

CORIOLANUS What 's this?

Your knees to me? to your corrected son?
 Then let the pebbles on the hungry beach
 Fillip the stars. Then let the mutinous winds

marks are editorial. 36, 37 As . . . kin.] Divided as in Rowe. One line in Ff. Editors follow Rowe. 41 out.]=unable to carry on. Cf. Jonson's *Every Man Out*, Induction, ll. 297-299, "I am vnperfect, and (had I spoke it) I must of necessity haue beene out." 40-42 Like . . . flesh,] Divided as in Rowe. Two lines in Ff, ending *part*, . . . *Flesh*, Editors follow Rowe. 45 sweet . . . revenge.] Proverbial: cf. Tilley: R, 90. 46 queen of heaven.] Mentioned several times in *Jeremiah* vii 18, xlv 17, etc. (Noble: B, 242.) This is closer than Fripp's reference in Ovid, *Metam.* ii 512, *regina deorum* (Fripp: SS, 107.) 48 prate,] From Theobald. Ff *pray*, Editors *prate*, or *prate* 55 duty, as mistaken] From Theobald. Ff *duty as mistaken* Editors follow Theobald. 56 *Kneels.*] Added by Rowe. Cam and others follow Rowe. Kittredge *Kneels*; he raises her. Sisson omits (as also *Kneels*. from F, l. 50.) 56, 57 What's . . . son?] Divided as in Pope. Ff lines end in *me?* . . . *Sonne?* Editors follow Pope. 56 What 's] From Ff. Pope, Cam and others *What is* Brooke, NCE, Alexander, Sisson *What's* 58 pebbles] F¹⁻² *Pibbles* F³ *Pebbles* Editors *pebbles* except Craig-Case *pibbles* 59 Fillip] From Steevens. Ff *Fillop* Cam and others *Fillip* Craig-Case,

Strike the proud cedars 'gainst the fiery sun,
Murd'ring impossibility, to make
What cannot be, slight work! 60

VOLUMNIA Thou art my warrior:
I hold to frame thee. Do you know this lady?

CORIOLANUS

The noble sister of Publicola,
The moon of Rome, chaste as the icicle
That 's curdied by the frost from purest snow 65
And hangs on Dian's temple! Dear Valeria!

VOLUMNIA

This is a poor epitome of yours,
Which by th' interpretation of full time
May show like all yourself.

CORIOLANUS

The god of soldiers, 70
With the consent of supreme Jove, inform
Thy thoughts with nobleness, that thou mayst prove
To shame invulnerable, and stick i' th' wars
Like a great sea-mark, standing every flaw
And saving those that eye thee!

VOLUMNIA

Your knee, sirrah. 75

CORIOLANUS

That 's my brave boy!

VOLUMNIA

Even he, your wife, this lady and myself
Are suitors to you.

CORIOLANUS

I beseech you, peace!
Or, if you 'ld ask, remember this before:
The thing I have forsworn to grant may never 80
Be held by you denials. Do not bid me
Dismiss my soldiers or capitulate
Again with Rome's mechanics. Tell me not
Wherein I seem unnatural. Desire not
T' allay my rages and revenges with 85
Your colder reasons.

VOLUMNIA

O, no more, no more!
You have said you will not grant us anything;
For we have nothing else to ask but that
Which you deny already. Yet we will ask,
That if you fail in our request, the blame 90

Kittredge *Fillop* 62, 63 Thou . . . lady?] Divided as in Rowe. Ff lines end in *thee* . . . *Lady?* Editors follow Rowe. 63 *holp*] From Pope. Ff *hope* Editors *holp* 65 *chaste* . . . *icicle*] Proverbial: cf. Tilley: I, 1. 66 *curdied*] From Ff. Rowe *curdled* Steevens, Collier, Kittredge, NCE *curded* Cam and others *curdled* 84-86 *Desire* . . . *reasons.*] Divided as in Pope. Ff lines end in

May hang upon your hardness. Therefore hear us.

CORIANUS

Aufidius, and you Volsces, mark; for we 'll
Hear nought from Rome in private. Your request?

VOLUMNIA

Should we be silent and not speak, our raiment
And state of bodies would bewray what life 95
We have led since thy exile. Think with thyself
How more unfortunate than all living women
Are we come hither: since that thy sight, which should
Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep and shake with fear and sorrow; 100
Making the mother, wife and child, to see
The son, the husband and the father, tearing
His country's bowels out. And to poor we
Thine enmity's most capital. Thou barr'st us
Our prayers to the gods, which is a comfort 105
That all but we enjoy; for how can we,
Alas, how can we for our country pray,
Whereto we are bound, together with thy victory,
Whereto we are bound? Alack, or we must lose
The country, our dear nurse, or else thy person, 110
Our comfort in the country. We must find
An evident calamity, though we had
Our wish, which side should win; for either thou
Must, as a foreign recreant, be led
With manacles through our streets, or else 115
Triumphantly tread on thy country's ruin
And bear the palm for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune till
These wars determine. If I cannot persuade thee 120
Rather to show a noble grace to both parts
Than seek the end of one, thou shalt no sooner
March to assault thy country than to tread—
Trust to 't, thou shalt not—on thy mother's womb
That brought thee to this world.

VIRGILIA

Ay, and mine, 125

t'allay . . . reasons. Editors follow Pope. 103 country's] Ff Countries
Editors country's 104 enmity's] From F^a. F^{a-3} enmities Editors enmity's
106 we,] Rowe we, Ff we? Editors we, 107 pray,] From F^a. F^{a-3} pray?,
Editors pray, 109 bound?] From F^a. F^a bound; F^{a-3} bound, Editors bound?
115 through] From Ff. Johnson, Cam, Chambers, Craig-Cass, Herford,
Kittredge thorough Delius, Craig, Brooke, NCE, Alexander, Sisson through
120 determine.]—terminate. 125-128 Ay, . . . fight.] Divided as in Pope.
Four lines in Ff, ending boy, . . . time . . . away . . . fight. Editors follow Pope.

That brought you forth this boy to keep your name
Living to time.

BOY A shall not tread on me.

I'll run away till I am bigger, but then I'll fight.

CORIOLANUS

Not of a woman's tenderness to be

Requires nor child nor woman's face to see.

130

I have sat too long.

Rising.

VOLUMNIA

Nay, go not from us thus.

If it were so that our request did tend

To save the Romans, thereby to destroy

The Volsces whom you serve, you might condemn us

As poisonous of your honour. No: our suit

135

Is that you reconcile them: while the Volsces

May say 'This mercy we have showed,' the Romans,

'This we received;' and each in either side

Give the all-hail to thee, and cry 'Be blest

For making up this peace!' Thou know'st, great son,

140

The end of war's uncertain, but this certain,

That if thou conquer Rome, the benefit

Which thou shalt thereby reap is such a name

Whose repetition will be dogged with curses,

Whose chronicle thus writ: 'The man was noble,

145

But with his last attempt he wiped it out,

Destroyed his country, and his name remains

To th' ensuing age abhorred.' Speak to me, son:

Thou hast affected the fine strains of honour,

To imitate the graces of the gods;

150

To tear with thunder the wide cheeks o' th' air,

And yet to charge thy sulphur with a bolt

That should but rive an oak. Why dost not speak?

except Chambers who has *A*. . . *fight*. in prose. 127 *A*] *Ff A* Cam, Craig, Chambers, Craig-Case, Brooke, Herford *A'* Delius, Kittredge, NCE, Alexander, Sisson '*A*' 131 *Rising*.] Added by Capell. Cam and others *Rising*. Kittredge *Rises*. Sisson omits. 136 *Is* . . . *them*:] From *Ff*. Cam and others *Is*, . . . *them*: Kittredge *Is* . . . *them* NCE, Alexander *Is* . . . *them*: Sisson *Is* . . . *them*, 137, 138, 139, 140, 145-148] Quotation marks are editorial. 141 *war's*] *F*¹, ² *Warres* *F*³ *Warr's* *F*⁴ *War's* Editors *war's* *war's* uncertain.] Proverbial: cf. Tilley: C, 223; but Shakespeare followed North's Plutarch, "though the end of war be vncertain," (Plutarch, 239; Brooke: Plutarch, ii 200). 149 *fine*] *F*¹ *fiue* *F*²⁻⁴ *five* Johnson, Cam and others *fine* 151 *o' th'*] *F*¹⁻³ *a' th'* *F*⁴ *o' th'* Editors as in i i 40. (Chambers *of the*) 152 *charge*] From Theobald (Warburton conj.) *Ff charge* Editors *charge* 152, 153 *charge thy sulphur* . . . *oak*.]=*charge thy lightning with a bolt that should only split an oak*. Cf. *Measure for Measure* ii ii 115, and *Cymbeline* v v 240 for *sulphur* in this sense.

Think'st thou it honourable for a noble man
 Still to remember wrongs? Daughter, speak you: 155
 He cares not for your weeping. Speak thou, boy:
 Perhaps thy childishness will move him more
 Than can our reasons. There's no man in the world
 More bound to 's mother, yet here he lets me prate
 Like one i' th' stocks. Thou hast never in thy life 160
 Showed thy dear mother any courtesy,
 When she, poor hen, fond of no second brood,
 Has clucked thee to the wars, and safely home,
 Loaden with honour. Say my request 's unjust, -
 And spurn me back: but if it be not so, 165
 Thou art not honest, and the gods will plague thee
 That thou restrain'st from me the duty which
 To a mother's part belongs. He turns away.
 Down, ladies: let us shame him with our knees.
 To his surname Coriolanus 'longs more pride 170
 Than pity to our prayers. Down! An end:
 This is the last. So we will home to Rome
 And die among our neighbours. Nay, behold 's!
 This boy, that cannot tell what he would have,
 But kneels and holds up hands for fellowship, 175
 Does reason our petition with more strength
 Than thou hast to deny 't. Come, let us go:
 This fellow had a Volscian to his mother;
 His wife is in Corioli, and his child
 Like him by chance. Yet give us our dispatch. 180
 I am hushed until our city be afire,
 And then I 'll speak a little.

154, 155 Think'st . . . wrongs?] Proverbial: cf. Tilley: W, 946; but Shakespeare follows Plutarch, "dost thou take it honorable for a noble man, to remember the wrongs and injuries done him:" Plutarch, 239; Brooke: Plutarch, ii 200. Shakespeare's phrase has been quoted as expressing forgiveness and reconciliation in his late plays. 154 noble man] F¹ *Nobleman* Cam and others *noble man* Brooke, Sisson *nobleman* There was a tendency to join up adjective plus man as one word where we consistently use two words. Cf. *Richmen* in F¹, i i 197, and similar words in other plays. 163 clucked] F¹ *clock'd* F²⁻⁴ *cluck'd* Editors *cluck'd* or *clucked* except Craig-Case *clock'd* 169 him with] F¹ *him with him with* 170 To his] From Ff. Theobald *To 's* Editors *To his* 171 Down! An end:] F¹⁻³ *Downe: an end*, F⁴ *Down: and end*, Cam and others *Down: an end*; Chambers, Kittredge *Down! An end!* NCE, Sisson *Down! an end*; Alexander *Down. An end*; 173 behold 's!] Ff *behold 's*, Rowe, Craig *behold us*. Cam, Herford *behold's*: Delius, Craig-Case *behold 's*. Chambers *behold us!* Brooke *behold 's*. Kittredge, NCE, Alexander *behold 's!* Sisson *behold 's*, 181, 182 I . . . little.] Divided as in Pope. One line in Ff. Editors follow Pope. 181 afire,] Ff *afire*, Cam and others *a-fire*, Chambers,

CORIANUS (*holds her by the hand, silent*) O mother, mother!
 What have you done? Behold, the heavens do ope,
 The gods look down, and this unnatural scene
 They laugh at. O my mother, mother! O! 185
 You have won a happy victory to Rome;
 But, for your son, believe it, O, believe it,
 Most dangerously you have with him prevailed,
 If not most mortal to him. But let it come.
 Aufidius, though I cannot make true wars, 190
 I'll frame convenient peace. Now, good Aufidius,
 Were you in my stead, would you have heard
 A mother less? or granted less, Aufidius?

AUFIDIUS

I was moved withal.

CORIANUS I dare be sworn you were.
 And, sir, it is no little thing to make 195
 Mine eyes to sweat compassion. But, good sir,
 What peace you'll make, advise me. For my part,
 I'll not to Rome, I'll back with you; and pray you,
 Stand to me in this cause. O mother! wife!

AUFIDIUS (*aside*)

I am glad thou hast set thy mercy and thy honour 200
 At difference in thee. Out of that I'll work
 Myself a former fortune.

CORIANUS (*to Volumnia, Virgilia, &c.*)

Ay, by and by.
 But we will drink together; and you shall bear
 A better witness back than words, which we, 205
 On like conditions, will have countersealed.
 Come enter with us. Ladies, you deserve
 To have a temple built you. All the swords
 In Italy and her confederate arms
 Could not have made this peace. *Exeunt.* 210

Herford, Kittredge, Alexander, Sisson *afire*, 183 (*holds . . . silent*) In Ff after *little*. Editors mostly adapt F's SD., several reading He holds . . . Cam, Sisson place after speech-prefix, l. 183; Delius after *little*.; Brooke after *mother!* 192 stead.] From F. F's *stead*, Editors *stead*, 199 wife!] NCE adds SD: Speaks apart with them. 200 (*aside*) Added by Rowe, generally adopted. 202 fortune.] Johnson here added SD: The Ladies make signs to Coriolanus. Cam, Delius, Craig, Craig-Case, Brooke, Herford admit SD. Chambers, Kittredge, NCE, Alexander, Sisson omit. (*so . . . &c.*) Added by Rowe. Cam, Delius, Craig-Case, Herford, NCE admit. Craig, Brooke, Kittredge, Sisson omit. Alexander To the ladies. Chambers To Volumnia. 203 by.] Ff *by*; Cam *by*;— Delius, Craig, Chambers, Craig-Case, Brooke, Herford, NCE, Alexander *by*; Sisson *by*. (Kittredge prints *by-and-by*.)

SCENE IV. ROME. A PUBLIC PLACE.

Enter Menenius and Sicinius.

MENENIUS See you yond coign o' th' Capitol, yond corner-stone?

SICINIUS Why, what of that?

MENENIUS If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say there is no hope in 't. 5
Our throats are sentenced and stay upon execution.

SICINIUS Is 't possible that so short a time can alter the condition of a man?

MENENIUS There is differency between a grub and a butterfly: yet your butterfly was a grub. This Marcius is grown from man to dragon. He has wings; he 's more than a creeping thing. 10

SICINIUS He loved his mother dearly.

MENENIUS So did he me; and he no more remembers his mother now than an eight-year-old horse. The tartness of his face sours ripe grapes. When he walks, he moves like an engine, and the ground shrinks before his treading. He is able to pierce a corslet with his eye; talks like a knell, and his hum is a battery. He sits in his state as a thing made for Alexander. What he bids be done is finished with his bidding. He wants nothing of a god but eternity and a heaven to throne in. 20

SICINIUS Yes, mercy, if you report him truly.

MENENIUS I paint him in the character. Mark what mercy his mother shall bring from him. There is no more mercy in him than there is milk in a male tiger. That shall our poor city find: and all this is 'long of you. 25

SICINIUS The gods be good unto us!

MENENIUS No, in such a case the gods will not be good unto us.

When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

SCENE IV.] Added by Pope. ROME. . . . PLACE.] Added by Capell. The speech-prefixes in this Scene in F¹ are: Mene.; Sicin.; Mes., Mess. 1 yond coign] F¹⁻³ yon'd Coign F⁴ yond' Coign Cam and others (after Capell) yond coign Craig-Case yond coign Herford yon coign o' th'] F¹⁻³ a' th F⁴ a' th' F⁵ o' th' Editors as in 1 i 40. (Chambers of the) 8 man?] Ff man. Rowe, Cam and others man? 9 differency] From F¹. F²⁻⁴ difference Editors differency Rowe and some earlier editors difference 14 eight-year-old] F¹. 2 eight years old F²⁻⁴ eight years old Dyce, Cam and others eight-year-old Sisson eight year old 19-21 He . . . truly.] Noble: B, 242, notes this passage as reminiscent of *Isulak*, lvii, 15; lxvi, 1 (Geneva version.) 24 male tiger.] F² male Tyger, F³⁻⁴ male-Tyger, Cam and others male tiger; Kittredge male tiger. 25 'long] Ff long Capell, Delius, Craig, Alexander, Sisson 'long Cam, Chambers, Craig-Case,

Enter a Messenger.

MESSENGER

Sir, if you 'ld save your life, fly to your house. 30
The plebeians have got your fellow-tribune,
And hale him up and down, all swearing, if
The Roman ladies bring not comfort home,
They 'll give him death by inches.

Enter another Messenger.

SICINIUS

What 's the news?

SECOND MESSENGER

Good news, good news! The ladies have prevailed, 35
The Volscians are dislodged, and Marcius gone.
A merrier day did never yet greet Rome,
No, not th' expulsion of the Tarquins.

SICINIUS

Friend,

Art thou certain this is true? Is 't most certain?

SECOND MESSENGER

As certain as I know the sun is fire. 40
Where have you lurked that you make doubt of it?
Ne'er through an arch so hurried the blown tide
As the recomfirmed through th' gates. Why, hark you!

Trumpets, hautboys, drums beat, all together.

The trumpets, sackbuts, psalteries and fifes,
Tabors and cymbals and the shouting Romans 45
Make the sun dance. Hark you!

A shout within.

MENENIUS

This is good news.

Brooke, Herford, Kittredge, NCE *long* 30 you 'ld] From Ff. Cam, Chambers, Herford, Kittredge *you 'ld* Delius and others *you 'd* 34 *another*] From Ff. Cam and others *another* Craig, Chambers, Herford, NCE a second Sisson second 35, 40, 56 SECOND MESSENGER] Ff Mess. or Mes. Cam and others prefix for Second Messenger. Delius, Craig-Case, Brooke, Kittredge Mess. 36 are dislodged,]=have retired, 38, 39 Friend, . . . certain?] Divided as in Pope. Ff lines end in *true*? . . . *certaine*. Editors follow Pope. 41 it?] F¹. ^a *it*: Editors *it*? 43 *Trumpets . . . all together.*] From Ff (altogether.) Cam and others follow F (all together). Delius, Craig Trumpets and hautboys sounded, and drums beaten, all together. Shouting also within. 44, 45 trumpets . . . cymbals] Reminiscent of Daniel iii 5: "the sounde of the cornet, trumpet, harpe, sackebut, psalterie, dulcimer, and all instruments of musicke, . . ." (Geneva version. Cf. also *I Chronicles*, xiii 8.) (Noble: B, 243.) 44 sackbuts,] Base trumpet with slide like a trombone. Onions in Sh. Eng. ii 45. psalteries] Stringed instruments played by plucking the strings. Onions in Sh. Eng. ii 44. 45 cymbals] F¹. ^a *Symboles*, F^a *Cymboles*, F^a *Cymbals*, 46 A . . . *within*.]

I will go meet the ladies. This Volumnia
 Is worth of consuls, senators, patricians,
 A city full; of tribunes, such as you,
 A sea and land full. You have prayed well to-day. 50
 This morning for ten thousand of your throats
 I'd not have given a doit. Hark, how they joy!

Sound still with the shouts.

SICINIUS

First, the gods bless you for your tidings; next,
 Accept my thankfulness.

SECOND MESSENGER Sir, we have all
 Great cause to give great thanks.

SICINIUS They are near the city? 55

SECOND MESSENGER

Almost at point to enter.

SICINIUS We'll meet them,
 And help the joy.

Exeunt.

SCENE V. ROME. A STREET NEAR THE GATE.

*Enter two Senators with Volumnia, Virgilia, Valeria, passing over
 the stage, with other Lords.*

SENATOR

Behold our patroness, the life of Rome!
 Call all your tribes together, praise the gods,
 And make triumphant fires. Strew flowers before them.
 Unshout the noise that banished Marcius;
 Repeal him with the welcome of his mother; 5
 Cry 'Welcome, ladies, welcome!'

ALL Welcome, ladies,
 Welcome!

A flourish with drums and trumpets. Exeunt.

From Ff. Malone, Delius Shouting again, 52 I'd] Cam, Chambers, Herford
 I'd Sound . . . shouts.] From Ff. Cam, Craig, Chambers, Herford
 Music still, with shouts. (Craig and for with) Delius Shouting and music.
 Craig-Case, Brooke, Kittredge, NCE, Alexander, Sisson follow F. 54-57
 Sir, . . . joy.] Divided as in Capell. Prose in Ff. Editors follow Capell.
 55 city?] F¹, ² City. Cam and others city? Kittredge city. 56 We'll] F¹⁻³
 Wee! F⁴ We'll Capell, Cam and others We will Brooke, Alexander, Sisson
 We'll SCENE V. . . GATE.] Ff omit. Delius, Craig, Brooke continue Scene IV.
 Volumnia, Virgilia, Valeria,] Ff Ladies, Editors adopt or adapt F's SD,
 mostly citing Volumnia, Virgilia, Valeria, &c. The speech-prefixes in
 this Scene in F¹ are: Sena.; All. 1 SENATOR] Ff Sena. or Senat. Capell, Cam
 and others prefix for First Senator. Brooke Sen. Kittredge Senator. 4
 Unshout] From Rowe. Ff Unshoot Editors Unshout 6, 7 'Welcome, . . .
 Welcome!'] Divided as in Steevens. One line in Ff. Cam and others follow
 Steevens. Delius one line. (Quotation marks in l. 6 are editorial). 7 Exeunt.]

SCENE VI. CORIOLI. A PUBLIC PLACE.

Enter Tullus Aufidius, with Attendants.

AUFIDIUS

Go tell the lords o' th' city I am here:
 Deliver them this paper. Having read it,
 Bid them repair to th' market place, where I,
 Even in theirs and in the commons' ears,
 Will vouch the truth of it. Him I accuse.
 The city ports by this hath entered, and
 Intends to appear before the people, hoping
 To purge himself with words. Dispatch.

5

*Exeunt Attendants.**Enter three or four Conspirators of Aufidius' faction.*

Most welcome!

FIRST CONSPIRATOR

How is it with our general?

AUFIDIUS

Even so

10

As with a man by his own alms empoisoned,
 And with his charity slain.

SECOND CONSPIRATOR

Most noble sir,

If you do hold the same intent wherein
 You wished us parties, we 'll deliver you
 Of your great danger.

AUFIDIUS

Sir, I cannot tell.

15

F¹ omits. SCENE VI.] Added by Dyce. Delius, Craig, Brooke Scene V. CORIOLI . . . PLACE.] Added by Theobald and Singer. (Theobald a publick Place in Antium. Rowe also placed in Antium.) Cam and others locate in Corioli. A public place. (Kittredge, Sisson Corioles.) Delius, Craig-Case, Herford Antium. A public Place. Chambers Antium. An open place. The speech-prefixes in this Scene in F¹ are: Auf., Auff., Aufid.; 1. Con.; 2. Con.; 3. Con.; 3. Consp.; All Lords, Lords; All.; 1. Lord; Corio.; All Consp.; All People; 2 Lord; 3. Lord. The numbering in our speech-prefixes of Conspirators and Lords is as in Ff. In l. 63 we read LORDS for F's All. Editors follow F's speech-prefixes closely, including the numbers. In l. 61 for F's All Lords. Delius, Craig, Alexander, Sisson read Lords. In l. 63 for F's All. Kittredge, Craig-Case read All. Cam and others Lords. In -ll. 120, 131 for F's All Conspirators Craig, Alexander read Conspirators. 1 o' th'] F¹⁻² a' th' F⁴ o' th' Cam, Craig, Craig-Case, Brooke, Herford o' the Delius, Chambers of the Kittredge, NCE, Alexander o' th' Sisson a th' 5 Him I accuse] From F⁴ F¹⁻² Him I accuse: (F¹⁻² * accuse;) Editors Him I accuse. 8 Exeunt Attendants.] Malone added Exeunt Att. Editors follow Malone. 10-12 Even . . . slain.] Divided as in Pope. Prose in Ff. Editors follow Pope. 12-14 Most . . . you] Divided as in Pope. Ff lines end in intent . . . you. Editors follow Pope.

We must proceed as we do find the people.

THIRD CONSPIRATOR

The people will remain uncertain whilst
 'Twixt you there 's difference; but the fall of either
 Makes the survivor heir of all.

AUFIDIUS

I know it,

And my pretext to strike at him admits 20
 A good construction. I raised him, and I pawned
 Mine honour for his truth; who being so heightened,
 He watered his new plants with dews of flattery,
 Seducing so my friends; and to this end
 He bowed his nature, never known before 25
 But to be rough, unswayable and free.

THIRD CONSPIRATOR

Sir, his stoutness

When he did stand for consul, which he lost
 By lack of stooping,—

AUFIDIUS

That I would have spoke of.

Being banished for 't, he came unto my hearth; 30
 Presented to my knife his throat. I took him,
 Made him joint-servant with me, gave him way
 In all his own desires, nay, let him choose
 Out of my files, his projects to accomplish,
 My best and freshest men, served his designments 35
 In mine own person, help to reap the fame
 Which he did end all his; and took some pride
 To do myself this wrong: till at the last
 I seemed his follower, not partner, and
 He waged me with his countenance, as if 40
 I had been mercenary.

FIRST CONSPIRATOR

So he did, my lord.

The army marvelled at it, and in the last,
 When he had carried Rome and that we looked
 For no less spoil than glory—

AUFIDIUS

There was it!

For which my sinews shall be stretched upon him. 45

29 stooping.—] From Capell. F¹. ². ⁴ *stooping*. F³ *stooping*, Cam and others *stooping*.—Chambers, Kittredge, Alexander, Sisson *stooping*.— 32 joint-servant] From Ff. Sisson *joint servant* 34 projects to accomplish.] F¹. ² *projects, to accomplish* F³. ⁴ *projects to accomplish*, Editors follow F³. 37 end] F¹. ² *end* F⁴ *make* Editors *end* end all his]—garner as all his own (Onions). See *End*, vb., in NED and Wright: DD, ii 254, To put corn, hay, &c. in a barn or stack. (Still in use in Warwickshire.) 40 waged] F¹. ² *wag'd* F³. ⁴ *wag'd* Editors *wag'd* or *waged* 44 glory.—] From F³. ⁴ F¹. ² *Glory*. Editors *glory*— or *glory*.— 45 him.] F¹. ² *him*, F³ *him*: Editors *him*.

At a few drops of women's rheum, which are
 As cheap as lies, he sold the blood and labour
 Of our great action. Therefore shall he die,
 And I'll renew me in his fall. But hark!

Drums and trumpets sounds, with great shouts of the people.

FIRST CONSPIRATOR

Your native town you entered like a post 50
 And had no welcomes home; but he returns,
 Splitting the air with noise.

SECOND CONSPIRATOR And patient fools,
 Whose children he hath slain, their base throats tear
 With giving him glory.

THIRD CONSPIRATOR Therefore, at your vantage, 55
 Ere he express himself or move the people
 With what he would say, let him feel your sword,
 Which we will second. When he lies along,
 After your way his tale pronounced shall bury
 His reasons with his body.

AUFIDIUS Say no more. 60
 Here come the lords.

Enter the Lords of the city.

ALL LORDS

You are most welcome home.

AUFIDIUS I have not deserved it.
 But, worthy lords, have you with heed perused
 What I have written to you?

LORDS We have.

FIRST LORD And grieve to hear 't. 65
 What faults he made before the last, I think
 Might have found easy fines; but there to end
 Where he was to begin, and give away
 The benefit of our levies, answering us
 With our own charge, making a treaty where
 There was a yielding,—this admits no excuse.

49 *Drums . . . people.*] From Ff (F^a. ⁴ sound,) Editors follow F, all reading sound, except Craig-Case *sounds*, 50 like a post] like a mere courier, alone, without ovations. 56-58 sword, . . . second. When . . . way his] From Theobald. Ff *Sword: . . . second, when . . . way. His* Editors *sword, . . . second. When . . . along, . . . way his* 59, 60 Say . . . lords.] Divided as in Pope. One line in Ff. Editors follow Pope. 60 *Enter . . . city.*] Sisson Enter Lords of Corioles. 61 ALL LORDS] From Ff. See note to speech-prefixes above. 63 LORDS] Ff All. See note to speech-prefixes above.

AUFIDIUS

He approaches: you shall hear him. 70

Enter Coriolanus marching with drum and colours; the Commoners being with him.

CORIOLANUS

Hail, lords! I am returned your soldier;
 No more infected with my country's love
 Than when I parted hence, but still subsisting
 Under your great command. You are to know,
 That prosperously I have attempted and 75
 With bloody passage led your wars even to
 The gates of Rome. Our spoils we have brought home
 Doth more than counterpoise a full third part
 The charges of the action. We have made peace
 With no less honour to the Antiates 80
 Than shame to th' Romans; and we here deliver,
 Subscribed by th' consuls and patricians,
 Together with the seal o' th' Senate, what
 We have compounded on.

AUFIDIUS

Read it not, noble lords;

But tell the traitor, in the highest degree 85
 He hath abused your powers.

CORIOLANUS

Traitor! How now!

AUFIDIUS

Ay, traitor, Marcius!

CORIOLANUS

Marcius!

AUFIDIUS

Ay, Marcius, Caius Marcius! Dost thou think
 I'll grace thee with that robbery, thy stol'n name
 Coriolanus, in Corioli? 90
 You lords and heads o' th' state, perfidiously
 He has betrayed your business, and given up,
 For certain drops of salt, your city Rome,
 I say 'your city,' to his wife and mother;
 Breaking his oath and resolution, like 95
 A twist of rotten silk; never admitting

70 *Enter . . . him.*] From Ff. (F⁴ Commons) Cam and others follow F. Delius, Craig *Enter Coriolanus, with drums and colours; a crowd of Citizens with him.* Sisson *Enter Coriolanus, marching with drum and colours, and Commoners. Sisson places after excuse.* 77, 78 *spoils . . . Doth*] From Ff. Pope Cam and others *spoils . . . Do* Craig-Case, Kittredge, NCE, Alexander, Sisson *spoils . . . Doth* 83, 91 o' th'] F¹⁻³ a' th F⁴ o' th' Editors as for i i 40. (Chambers of the 91 Delius, Craig of the) 85 *traitor, in*] From Theobald. Ff *Traitor in* Cam, Herford, NCE, Sisson *traitor, in* Delius, Craig, Craig-Case, Kittredge, Alexander *traitor in* 94, 104, 113, 117] Quotation marks are editorial.

Counsel o' th' war; but at his nurse's tears
 He whined and roared away your victory;
 That pages blushed at him, and men of heart
 Looked wond'ring each at others.

CORIOLANUS Hear'st thou, Mars? 100

AUFIDIUS

Name not the god, thou boy of tears!

CORIOLANUS Ha!

AUFIDIUS

No more.

CORIOLANUS

Measureless liar, thou hast made my heart
 Too great for what contains it. 'Boy!' O slave!
 Pardon me, lords, 'tis the first time that ever 105
 I was forced to scold. Your judgements, my grave lords,
 Must give this cur the lie; and his own notion—
 Who wears my stripes impressed upon him, that
 Must bear my beating to his grave—shall join
 To thrust the lie unto him. 110

FIRST LORD

Peace, both, and hear me speak.

CORIOLANUS

Cut me to pieces, Volsces. Men and lads,
 Stain all your edges on me. 'Boy!' false hound!
 If you have writ your annals true, 'tis there 115
 That, like an eagle in a dovecote, I
 Fluttered your Volscians in Corioli.
 Alone I did it. 'Boy!'

AUFIDIUS

Why, noble lords,
 Will you be put in mind of his blind fortune,
 Which was your shame, by this unholy braggart,
 'Fore your own eyes and ears?

ALL CONSPIRATORS Let him die for 't. 120

ALL PEOPLE Tear him to pieces. Do it presently. He killed my

97, 149 o' th' F¹⁻³ a' th' F⁴ o' th' Editors as in i i 40. (Chambers of the) 100 others.] From Ff. Rowe, Cam and others other. Chambers, Brooke, NCE, Alexander, Sisson others. 106 scold.] F¹⁻³ scould. F⁴ scould. Editors scold. 116 Flattered] F¹⁻³ Flatter'd F⁴ Flutter'd Editors follow F⁴. 117 it.] Ff it, Rowe, Cam and others it. Sisson it, 'Boy!'] F¹⁻³ Boy. F⁴ Boy! Cam, Chambers, NCE 'Boy!' Delius, Craig, Craig-Case, Brooke Boy! Kittredge Boy? Herford, Alexander 'Boy!' Sisson boy! 119 braggart.] From Rowe. Ff Braggart? Cam and others braggart, Kittredge, Sisson braggart? 121 ALL PEOPLE] From Ff. See note to speech-prefixes above. 121-123 Tear ... father.] Prose in Capell. Three lines in Ff, ending presently: ... Cosine ... Father. F's punctuation is presently: ... Sonne, ... daughter, ... Marcus, ... Father. Cam, Chambers, Herford put each exclamation into inverted com-

son. My daughter. He killed my cousin Marcus. He killed my father.

SECOND LORD

Peace, ho! No outrage! Peace!
The man is noble, and his fame folds in 125
This orb o' th' earth. His last offences to us
Shall have judicious hearing. Stand, Aufidius,
And trouble not the peace.

CORIOLANUS O that I had him,
With six Aufidiuses, or more, his tribe,
To use my lawful sword!

AUFIDIUS Insolent villain! 130

ALL CONSPIRATORS

Kill, kill, kill, kill, kill him!

*Draw both the Conspirators, and kills Marcius, who falls.
Aufidius stands on him.*

LORDS

Hold, hold, hold, hold!

AUFIDIUS

My noble masters, hear me speak.

FIRST LORD O Tullus!

SECOND LORD

Thou hast done a deed whereat valour will weep.

THIRD LORD

Tread not upon him. Masters all, be quiet!
Put up your swords. 135

AUFIDIUS

My lords, when you shall know—as in this rage
Provoked by him, you cannot—the great danger
Which this man's life did owe you, you 'll rejoice
That he is thus cut off. Please it your honours
To call me to your Senate, I 'll deliver 140

mas. Delius, Craig, Craig-Case, Brooke, Kittredge, NCE separate by dashes. Chambers, Alexander, Sisson use only full stops. 125 folds in] From Ff. Cam folds-in 126 o' th'] From Ff. Cam and others o' the Chambers of the Kittredge, NCE, Alexander, Sisson o' th' 129, 130 more, his tribe, To] F¹ more: His Tribe, to F²⁻⁴ more: His tribe to Cam and others more, his tribe, To Kittredge, Alexander more—his tribe, To 131 Draw . . . him.] From Ff. (F¹.² kills Martius . . . Aufidius) Editors adapt F's SD. 132 Tullus!] Ff Tullus. Cam, Herford Tullus,— Delius, Chambers Tullus!— Craig, Craig-Case, Brooke, Kittredge, NCE, Alexander, Sisson Tullus! 133 Thou . . . weep.] One line in Stevens; two in Ff, ending whereat . . . weepe. Editors one line. 134 him. Masters all.] E¹⁻³ him Masters, all F⁴ him, Masters, all Rowe him—Masters all, Cam and others him. Masters all, Chambers him! Masters all, Craig-Case him Masters, all Brooke him, masters; all 136 My . . . rage]

Myself your loyal servant or endure
Your heaviest censure.

FIRST LORD Bear from hence his body;
And mourn you for him. Let him be regarded
As the most noble corse that ever herald
Did follow to his urn.

SECOND LORD His own impatience 145
Takes from Aufidius a great part of blame.
Let 's make the best of it.

AUFIDIUS My rage is gone
And I am struck with sorrow. Take him up.
Help, three o' th' chiefest soldiers: I 'll be one.
Beat thou the drum that it speak mournfully. 150
Trail your steel pikes. Though in this city he
Hath widowed and unchilded many a one,
Which to this hour bewail the injury,
Yet he shall have a noble memory.
Assist. 155

Exeunt, bearing the body of Marcius.

A dead march sounded.

One line in Pope and editors. Ff end lines in *Lords*, . . . *Rage* 144 herald] Heralds played a prominent part in funerals in Shakespeare's time. Oswald Barron in *Sh. Eng.* ii 75. 151 Trail . . . pikes]. A special occasion for trailing a pike was a military funeral. Hon. J. W. Fortescue in *Sh. Eng.* i 116. 152 widowed and unchilded] According to Noble: B, 243, probably reminiscent of the woes threatened to Babylon in *Isaiah*, xlvii, 9, "the losse of children, and widowhoode, . . ." Noble remarks that Shakespeare created *unchilded* to represent "loss of children." 154, 155 Yet . . . Assist.] Divided as in Capell. One line in Ff. Editors follow Capell. 155 *Marcius*.] Ff *Martius*. Malone, Cam and others *Coriolanus*. Brooke, Kittredge *Marcius*.

TIMON OF ATHENS

Timon was mentioned among the plays entered in the *Stationers' Registers* on 8 November, 1623, covering the publication of the Folio of 1623, in which volume it was first printed.¹ Some difficulty having arisen about the inclusion of *Troilus* in the volume, and the colophon having already been printed at the end of *Cymbeline* to close the volume, the editors, Heming and Condell, supplied *Timon* to occupy the space which had been reserved for *Troilus*. *Timon*, however, contains 2374 lines against *Troilus's* 3496,² and was therefore too short for the purpose. The printers used up space at the end of the play by printing *The Actors Names* on one page and leaving the next blank (p. 100):³ even so, the first page of *Julius Caesar*, which followed *Timon*, is numbered 109. *Troilus* was eventually inserted, without pagination, except for pp. 77-80, between the Histories and the Tragedies.⁴ Copy for *Timon* was thought by Ulrici to have been made up of players' parts. Parrott states that the editors handed the printers "the play-book of *Timon*", presumably a theatre MS. Greg's view is that the play was set up from foul papers that had never been reduced to order, which agrees entirely with the condition of the text and the assumed circumstances of printing.⁵ The Stage Directions tend to be full, sometimes more descriptive than is usual and of a literary type such as an author might write. Of the two compositors engaged in setting up the Folio (Messrs A and B), B, according to Dr. Alice Walker, was solely responsible for *Timon*.⁶ Apart from the usual *Actus Primus. Scæna Prima.*, there is no indication of Acts and Scenes. Verse in places is printed as prose, and vice versa, and verse lines are incorrectly divided even where the Folio column leaves ample room. It would be easy to arrange lines and to adjust much of the defective metre by omission or addition of simple words, a practice which some of the earlier editors, including Keightley, adopted, so that, as Fleay disparagingly stated, various passages were "Poped and Theobalded and Walkered, into somewhat of a pseudo-Shakespearian form." As is frequently the case, some speech-prefixes have alternative spellings or are mis-spelt, and the familiar functional prefixes occur in Old Man for Old Athenian and Steward for Flavius.⁷ The proportion of rhyme in the verse (over 9 per cent.)⁸ exceeds that in all the plays later than *All's Well*, including the comedies; and run-on

¹Arber, iv 107; Chambers: WS, i 138; Lewis, ii 573. ²Chambers: WS, ii 398, 403. ³See note to our *Dramatis Personæ*. ⁴On the facts, see Joseph Q. Adams in *Journal of Eng. and Germanic Philology*, vii 1907-8, pp. 53-63; Willoughby: FF, 48 f; Walker: TP, 71. ⁵See Stokes: CO, 133; Elze, 350; Parrott: SC, 304; Greg: EP, 149. ⁶Walker: TP, 11. ⁷See note to *Dramatis Personæ*. ⁸Omitting the "non-Shakespearian part of *Pericles*, on which, see

lines, light and weak and feminine endings are less than in the late plays, while the number of alexandrines (57) is high.¹ The language, however, matches that in the great tragedies. As Johnson stated, the play contains "many passages perplexed, obscure and probably corrupt."² The involved and elliptical phraseology has been the matter of general comment; and the famous *Ullorxa* in iii iv 113 is the crux of cruxes. Clemen and others have drawn attention to the frequent use of the language of disease, and Fripp supposes that Shakespeare's medical vocabulary was perhaps augmented by his son-in-law, Dr. John Hall.³ Lytton Strachey comments on the play's unsurpassed terminology of abuse,⁴ and Hugh Kingsmill prints Timon's denunciation of Athens as a classic of malediction in his *Invective and Abuse*.⁵ Series construction occurs at ii ii 168, iii vi 93-97, iv i 15-21 and iv iii 188; and lively examples of chain-phrases, more suitable in form for comedy than tragedy, are used in iv iii 325-345, 436-446. The effect of the images in the play, writes Caroline Spurgeon, "is as confusing and unsatisfactory as that of the play as a whole"; and yet, "every single one of them is as clearly and characteristically Shakespeare's as if he had signed his name after each."⁶ A dominating image is that of dogs, the mention of whom in this play in metaphor and symbol has been studied at length by Empson; and Bradley writes of the similarity of *Timon* and *Lear* in the incessant references to the lower animals.⁷ Clemen associates the imagery and the change in it, both in *Lear* and *Timon*, with the change which takes place in both principals when they become outcasts.⁸ Gold in this play, in which vitiating riches are prominent, is inevitably mentioned again and again. A key-word, perhaps, is *bounty*. The play re-echoes with 'bounty'. Timon, we learn, is the soul of it. It is said that his bounty is to be seen and wondered at. Such bounty, we are three times told, can be *tasted*. Flavius, who knows most about it, four times deplores it; and Timon at length offers a lame apologia for himself and it.⁹

With much powerful verse and easy-running prose, unmistakably Shakespeare's in his latter period, there is in the play much of both kinds distinctly inferior to his finished work at all times. Wendell was led by this to describe the merit of the play as lying wholly in isolated passages:¹⁰ an understatement. Structurally, the play as it exists has been found faulty from lack of co-ordination. "The threads of the story," says Brandes, are often entirely disconnected.¹¹ Three principal explanations of the state of the text have been adopted: the first, that

Chambers: WS, ii 403. ¹Chambers: WS, ii 400, 401, 404, 405. ²Johnson, 166. ³Clemen, 172, 173; Fripp, 701. ⁴Strachey: BC, 45. ⁵London, Eyre & Spottiswoode, 1930, p. 21. ⁶Spurgeon, 198, 199, 343-345. ⁷Empson, 175-184; Bradley, 266, 443. Bradley notes that Kirkman commented on the same in *Trans. New Sh. Socy*, 1877. ⁸Clemen 171, 172, 175. ⁹References are: i ii 207, i i 6, 276; i ii 118; v i 56; i ii 158; ii ii 165, 252; iv ii 41; i ii 174. ¹⁰Wendell, 350. ¹¹Brandes, 556.

Shakespeare left an unfinished play into which a second-rate dramatist subsequently wrote passages, episodes and scenes; the second, that he worked upon an inferior old play parts of which remain; and the third, that the play is Shakespeare's work throughout, with parts of it fully written up, parts merely sketched, and the whole left unfinished. Added to these three is the notion, which, conceivably, might be applied to any of them, that cuts and corruptions could account for much of the play's condition. Fleay was the principal advocate of the first hypothesis¹ and others, including Verplanck, Tschischwitz, Swinburne, Hudson, Rolfe, Deighton, Wright, Mabie, Alden, Sykes, Parrott, the Cambridge editors, Adams and Bradley, have favoured the same contention.² Fleay's attributions of parts of the play to Shakespeare (according to Scene and line-numbers in this edition) were:

- i i 1-188, 242-257, 275-285.
- ii i, the whole.
- ii ii 1-49, 124-186, 195-233.
- iii vi 85-105.
- iv i, the whole.
- iv iii 1-290, 355-395, 409-448.
- v i 45-226.
- v ii, v iv, the whole.

Fleay's allocation counts as non-Shakespearian much of the scenes in which Timon's foil, Apemantus, appears, the Banquet Scene in i ii, with the Masque and dance, much of the matter concerning Flavius and Timon's creditors, Alcibiades' pleading and banishment and most of the ~~mask banquet scene in fact a good deal necessary to the plot.~~

Hudson and Rolfe, and later, Wright, admitted as Shakespearian various passages rejected by Fleay. The second of the hypotheses mentioned above was held, among others, by Knight, the Cambridge editors, Delius, Dowden, Spedding, Brandes and Anders.³ There has been no consensus of opinion on the identity of the unknown collabor-

¹Fleay, 187-208. His papers were read before the New Sh. Socy. in May 1874. In the Society's Transactions, 1874, he printed what he conceived to be Shakespeare's share in *Timon* as a separate play, much as he printed the Marina play extracted from *Pericles*. Deighton gave Fleay's final results in allocation to Shakespeare, alongside those of Hudson and Rolfe, with references to the Globe edn., in his Introduction to *Timon* (Arden edn.) p. x. ²Verplanck, Intr. to Illustrated Shakespeare, New York, 1847; Tschischwitz in Sh. Jb. vol. iv, 1869, 160-197; Swinburne: Sh., 78, 80; Swinburne: SS, 24, 25. Hudson and Rolfe, see Deighton, p. x; Wright, Deighton, see Bibliography; Mabie, 334; Alden, 304; Parrott: SC, 307; Parrott, 164; Adams, 402; Bradley 216, 445. Sykes's study appeared in N and Q, July-December, 1923, pp. 83, 105, 123, 145, 166, 188, 208. He ascribes the 'non-Shakespearian' parts of the play to two authors, Day and Middleton. ³Knight, 76; Delius in Sh. Jb. ii, 335-361; *Shakspeare Werke* ii 211; Dowden, 142; Brandes, 557, 558; Anders, 1, 143.

ator or collaborators, but Heywood, Tourneur, Wilkins, Chapman, Day, Middleton and others have been suggested; and E. H. Wright in his volume on *Timon* describes the supposed coadjutor as "some man of small ability, writing probably in haste and seemingly without an intimate acquaintance with the play he was augmenting."¹ In any case, neither of the above first two explanations satisfactorily accounts for the condition of verse and prose and the want of co-ordination in the play; and neither seems to represent Shakespeare's way of working in tragedy, especially in the period when *Timon* must have been written. It is inconceivable that either Shakespeare or a coadjutor could have considered the play in its present condition as finished and ready for presentation.

The want of co-ordination is marked. Alcibiades's function and activities are ineffectually connected with those of Timon; and his friend for whom he pleads, and the Senators before whom he appears, —all of whom, one would think, should be associated with the Timon circle,—are unidentified and unconnected. Apemantus and the unknown Fool are interpolated at II ii 50 without due textual introduction; and that their dialogue is an unadjusted addition is plain from Apemantus's statement, "Fool, I will go with you to Lord Timon's," when it is clear that the scene takes place in Timon's house. The Fool is a courtesan's servant, perhaps Timandra's,—a connexion which would help to knit up the play,—but there is no indication of who his mistress is.² In IV iii 348 Apemantus sees the Poet and Painter about to enter, but incidents then ensue between Timon and the Banditti, and Timon and Flavius; and Poet and Painter at length arrive at the beginning of our V i. Timon's death, presumably by suicide, is left indefinite.³ His two epitaphs are contradictory and one of them would certainly be omitted in a final version. The references to "so many talents" instead of definite sums (and possibly *fifty five hundred talents* in III ii 37 with alternative *fifty* or *five*), look like drafting. The facts point to part writing up and part drafting, and abandonment of the play by the author; and but for the Folio editors' dilemma over *Troilus*, it is probable that the play would not have been printed. There is no contemporary record of its having been performed.⁴

Chambers describes the text in part as "incompletely Shakespearian." He writes, "I do not doubt that it was left unfinished by Shakespeare, and I believe that the real solution of its 'problem,' indicated long ago by Ulrici and others, is that it is unfinished still. The passages of chaotic

¹Wright, 101. ²See note to V iv 77. ³Stoll, 29, refers to the absence of definite information on the point. Commentators generally take suicide for granted. Timon's words in IV iii 20-23 seem to indicate it. Chambers: WS i 481, thinks that there were probably frequent marginal insertions in the copy. ⁴Parrott guesses that the play was produced a few times and failed (Parrott 164; Parrott: SC 305.) O'Connor is of opinion that the play could never

verse, in particular, look very much like rough notes, hastily jotted down to be worked up later."¹ Saintsbury held that there is nothing in *Timon* that Shakespeare, at one time or other, may not have written.² Prof. Una Ellis-Fermor, in 1942, augmented and confirmed Chambers's findings in an examination of the play's construction and textual characteristics.³ Reasons advanced for the abandonment of the text have been various. John Bailey supposed that Shakespeare got tired of the play's disagreeableness and laid it aside, and Spencer that Shakespeare was bored. Alexander surmises that the dramatist found the subject-matter of *Timon* inadequate for the full realisation of his theme (which he associates with that of *Lear*) and put the play aside; and Nicoll in this connexion is struck with "the intractable nature of the *Timon* story."⁴ O. J. Campbell thinks Shakespeare abandoned the work because in *Coriolanus* he found a story better suited to the complicated demands of a tragical satire; and Halliday that he abandoned it and proceeded with *Coriolanus*, finding that *Timon* could not be made into a tragic hero.⁵ Kittredge is content simply to affirm Shakespeare's sole authorship, feeling that "there is nothing in *Timon* that may not well be Shakespeare's own."⁶

The play is full, to an unusual degree, of Shakespearian echoes. The finished verse is like that of the great tragic period, particularly that of *Lear*, which Bradley illustrated by printing *Lear* iv vi 154-166 together with *Timon* iv iii 1-20.⁷ The stories of *Lear* and *Timon* are in part similar and comparison of the two characters has been frequent. Both *Timon* and Alcibiades have experiences parallel to those of *Coriolanus*; and Alcibiades has something of the same mission as Fortinbras in *Hamlet* and Edgar in *Lear*. Apemantus, who derives to some extent from Lyly's Diogenes in *Campaspe*, is own cousin to Thersites in *Troilus*. Flavius is evidently related to the faithful Adam in *As You Like It*. Apart from the purely dramatic and thematic connexions which the play has with the whole of Shakespeare's writings, to which reference is made below, there are many textual echoes of passages in other works, noticeably *Love's Labour's Lost*, *Romeo*, the *Sonnets*, *Julius Cæsar*, *Hamlet*, *Lear*, *Antony*, and *Coriolanus*; and these, like the 'bounty' series mentioned above, significantly run through both the Shakespearian and the allegedly non-Shakespearian parts of the play.⁸

have been successfully produced. (O'Connor, 133.) ¹Chambers: SS, 273; Chambers: WS, i 482. ²Camb. Hist. Lit., v 196. ³RES, xviii, pp. 270-283. ⁴Bailey, 178; Spencer, 352; Alexander: P, 114; Nicoll: S, 154. Margaret Chute, Harrison and others have much the same ideas. (Chute 237; Harrison: ST, 270.) ⁵Campbell: SS, 196; Halliday: PS, 157. ⁶Kittredge, 1046. ⁷Bradley, 444. ⁸Some correspondences are: *Timon* i ii 166-68: *J. Cæsar* iii i 6-8. *T.* ii 77 f.: *Romeo* i ii 56 f. *T.* ii 112: *Lear* i iv 140. *T.* iii 59: *Sonnet CVII*, ll. 1, 2. *T.* iii v 8, 9: *Merchant of V.* iv i 180 f. *T.* iii v 112 f.: *Romeo* iii iii 20 f. *T.* iv iii 1: *Hamlet* ii ii 180. *T.* iv iii 58: *Hamlet* ii ii 433.

Biographical interpretation of Shakespeare's plays, especially the great tragedies, comes to a head in the case of *Timon*. Attempts to explain the bitterness of the play by the assumed condition of Shakespeare's mind at the time, or, conversely, to interpret the condition of his mind from the bitterness and vituperation of the play, have produced bizarrely contradictory results. Brandl found the biographical interest of the play, revealing the poet's sorrows, greater than the artistic.¹ Ten Brink supposed the death of the poet's brother, Edmund, in 1607, partly responsible for the play's mood; and Countess Longworth-Chambrun ascribes the play's tenor to private grief.² Ivor Brown sees the reflection of the poet's anguish resulting from some experience in which a faithless woman played a part (the Dark Lady); Chambers detected a note of hysteria in the vituperation; and Middleton Murry considers *Timon* the work of a man shaken by the indecency of the publication of the Sonnets, and struggling with an obsession, perhaps in uncontrolled despair.³ Dover Wilson thinks that the defiled imagination of which Shakespeare writes must be his own; and that *Timon* may be connected with a serious illness which may be due to the terrible strain of writing the tragedies; and Hesketh Pearson is of opinion that, after the emotional blaze of the great tragedies, Shakespeare collapsed and was mentally unbalanced when he wrote *Timon*.⁴ Brandes wrote of the poet's distraught mind at the time; Bradley suggested that he was oppressed by feelings about sexual vice and corruption; and Clemen that the references to disease may express Shakespeare's increasingly pessimistic outlook. Empson called *Timon* probably "an outpouring of personal agony."⁵

There are other voices. Chambers regarded it as perhaps a subjective view that Shakespeare dealt with *Timon* under conditions of mental and physical stress.⁶ Dowden, impressed with the play's evidence of Shakespeare's sanity, felt that Shakespeare had known Timon in his own breast, that he had learnt to strive with evil and to forgive; and that in *Timon* he bade farewell to gloom.⁷ Harrison considers that Shakespeare had emptied himself of misanthropy in *Thersites*, *Lear* and *Coriolanus*, and that in *Timon* his inventiveness ran dry.⁸ Van Doren believes that one is free to conjecture, in view of the romances to follow,

T. iv iii 122: *Hamlet* ii ii 490. *T.* iv iii 220 f.: *Antony* iv xii 20 f. (see Armstrong, 186.) *T.* iv iii 228-230: *Lear* ii iii 11, 12. *T.* iv iii 317, 318: *Lear* iii iv 111. *T.* v i 71 f.: *J. Caesar* v i 95. *T.* v i 104: *L. L. Lost* v ii 912. v i 129: *Lear* ii iv 176. Critic Timon is mentioned in *L. L. Lost* iv iii 169; and a strumpet's fool in *Antony* i i 13. ¹Brandl, 195. ²Ten Brink, 94; Chambers: S, 194. ³Brown, 211 f.; Chambers: SS, 276; Murry, 93, 338, 342. ⁴Dover Wilson: ES, 119, 130; Pearson, 146, 147. L. F. Choisy wrote of Shakespeare in *Hamlet*, *Lear* and *Timon*, "Il a soulagé ses tourments en les proclamant par la bouche de ses personnages." (Sh. Homage, 455.) ⁵Brandes, 557; Bradley, 443; Bradley: OL, 328, 329; Clemen, 173; Empson, 245. ⁶Chambers: WS, i 483. ⁷Dowden, 382; Dowden in Gayley, i 659. ⁸Harrison: ST, 270.

that Shakespeare buried his own bitterness in Timon's grave.¹ Cazamian thinks the play may probably be regarded as disguised confessions by means of which the unknown Shakespeare opened up for himself a way towards serenity.² Danby describes the moral continuity in Shakespeare's work as evidence against the assumption of nervous breakdown.³ Canon Ainger asserted that the cynicism of Timon is cynicism of the character and not of the creator.⁴ O. J. Campbell judges the play's bitterness an artistic device born of a satiric impulse and suitable in a play formed after the manner of Jonson's new manner; and he deplors the "biographical curiosity" associated with *Timon*.⁵ Spencer considers that inferences drawn from an unfinished work are risky, and he adds that "any poet is entitled to spoil paper without having a scholar conjure theories out of the wastebasket."⁶

The assumption of Shakespeare's supposed physical distress, decline in power and impaired sanity was rebutted in convincing fashion by Sisson in *The Mythical Sorrows of Shakespeare* (1934). The relation between a dramatic creator and his creatures is more complex than criticism often recognizes; and the imaginative perceptions and interpretations which underlie his work are greater and vastly more numerous than his direct personal experiences can provide. In 1593 Giles Fletcher wrote "Now in that I have written Love Sonnets; if any man measure my affection by my style, let him say, I am in love. No great matter! . . . —a man may write of Love and not be in love; as well as of husbandry and not go to the plough; or of witches and be none; or of holiness and be flat profane."⁷ *Timon* and its apparent purposes have to be considered in their place amidst the whole Shakespearean output. There is no greater reason to identify the author with Timon and Apemantus than with Alcibiades and Timandra.

As for the method which was adopted in composing the play, Chambers wrote "I do not suggest that *Timon* throws much light upon Shakespeare's normal method of working." On the other hand, Spencer is led by the play to think it not impossible that the dramatist blocked in his plays with a rough-and-ready mixture of prose and irregular verse and shaped them into finished forms at a later stage.⁸ Obviously, however, the method in *Timon* may only apply to *Timon*: but at least it is a method.

The verse characteristics noted above would place *Timon* as written some years before the close of Shakespeare's work. Chalmers' idea that it was written in Elizabethan times (1601) is untenable. Drake adopted 1602 as the date of composition. Fleay proposed various dates, 1604, 1606, 1606-7, and Ainger adopted the last. Parrott decided on c. 1606; Halliday has 1605 and 1605-8; Neilson and Kittredge,

¹Van Doren, 292. ²Cazamian, 172, 173. ³Danby: FH, 105. ⁴Ainger, i 73. ⁵Campbell: SS, viii 185. ⁶Spencer, 353. ⁷Epistle Dedicatory to *Lieta* in Lee: ES, 27, 28. ⁸Chambers: WS, i 483; Spencer, 352.

1605-8; and Masefield, 1606-8.¹ Raleigh adopted c. 1607, and 1607 is the date given by Wendell, Seccombe and Allen, Smeaton, and Legouis.² Boas, Pierce and Fripp are for 1607-8; Lee and Drinkwater for 1608; and Murry for 1608-9. Some editors have placed the play with reference to other plays: Mabie, Parrott and Clemen put it after *Lear*; Smeaton and Ivor Brown, before *Antony* and *Coriolanus*; Bradley, between *Lear* and *Macbeth*; Chambers, between *Coriolanus* and *Pericles* in 1608.³ Van Doren considers *Timon* a transition play between the last tragedies and the last comedies; and Leech as the starting point of Shakespeare's last period, containing the germ of the romances.⁴ *Timon* certainly harks backwards and forwards: its relationship with the great tragedies is obvious; and its dramatic method anticipates the romances, so that a place for it amidst the last tragedies and before the romances seems justified.

Possible sources for *Timon* were the account of Timon in Plutarch's *Life of Antony*, with a reference in the *Life of Alcibiades*;⁵ Lucian's *Timon the Misanthrope* in his *Dialogues of the Dead*; the earlier Timon play edited by Dyce in 1842 and based largely on Lucian;⁶ and the account in Painter's *Palace of Pleasure*, based on Plutarch. It is certain that Shakespeare used Plutarch in North's translation; and hints for the character of Alcibiades were probably derived from Plutarch's "Comparison of Alcibiades with Martius Coriolanus".⁷ Lucian's Greek *Dialogues* are more doubtful, but a French translation by Bretin appeared in 1582, apart from Latin and Italian translations; and Deighton printed Greek passages from Lucian closely resembling others in Shakespeare.⁸ Lucian's Timon, moreover, reduced to poverty after generous excesses, and clad in a goatskin, bawls in the desert against gods and men, and is aided by Plutus to discover gold where-with he means further to plague mankind. All this is not in Plutarch. Morris L. Arnold finds a close parallelism between the soliloquies of Shakespeare and Lucian.⁹ Dyce, Fleay and others have thought that Shakespeare had no knowledge of the earlier Timon play, but this requires reconsideration. The play is dated by Moore Smith, c. 1581-90, and was based mostly on Lucian.¹⁰ Joseph Quincy Adams thought it might have been played by schoolboys in London, and that Shakespeare could thus have known it.¹¹ It is intensely academic, with many

¹Chalmers, i p. lxxxiv; Drake, 553; Fleay, 194; Fleay: CH, 156, 242; Ainger, i 69; Parrott, 164; Halliday, 441; Halliday: SC, 651; NCE, 1214; Kittredge, 1046; Masefield, 214. ²Raleigh, 112; Wendell, 345; Seccombe and Allen, 96; Smeaton, 428; Legouis, 417. ³Boas, 495; Pierce in MPD, 195; Fripp, 694; Lee, 402; Drinkwater, 54; Murry, 93; Parrott, 165; Clemen, 168; Smeaton, 429; Brown, 67, 216, 217; Bradley, 445; Chambers: WS, i 483. ⁴Van Doren, 292; Leech, 113. ⁵Brooke: Plutarch, ii 111; Plutarch, 943, 220. ⁶Reprinted in Hazlitt's *Shakespeare's Library*, Pt. II, Vol. ii, 389-484. ⁷Plutarch, 242-244. ⁸Deighton: T, xxviii-xxxi. ⁹Arnold, 32. ¹⁰For particulars, see Chambers: ES, 49. ¹¹Adams: JESP, vii 53-63.

classical references, quotations in Greek, and philosophers engaged in would-be learned disputations; but it contains the faithful steward, the debtor freed from bonds by Timon, his testing of his false friends, the banquet and the mock-banquet, the throwing of stones, the vituperations and beatings in the desert, the rapprochement between Timon and the faithful steward: and it has one great advantage over the Shakespearian *Timon*, a female character, Callimela, who is affianced to Timon when rich, jilts him when poor, and is repudiated when he discovers gold. There is a general resemblance in the two plots; and Shakespeare's more expansive lines in iv iii 110-122 recall Timon's curse in the old play, "Men, women, children perish by the sword!" (v ii).¹ It seems impossible that there can be no connexion between the two plays, if only through a common source. It has several times been asserted that the difference between Dyce's play and Shakespeare's tragedy is that the former is a kind of comedy which ends with all well—Timon's return to his native Athens. This is surely a misunderstanding. In the old play we last see Timon beating off his old friends with a spade, and saying, "Drieue them to hell, That Timons eies may neuer see them more." Only in the Epilogue, when the actor reverts to his own personality, does he say "Timon doffs Timon, . . . Let louing hands, loude sounding in the ayre, Cause Timon to the citty to repaire." This playfully applies to the actor. O. J. Campbell finds in Shakespeare's *Timon* the strong influence of Jonson's *Sejanus* and *Volpone*.² Apemantus owes something to Lyly's Diogenes. Shakespeare may have read Painter's version, as well as the account of Timon in Richard Barckley's narrative, *A Discourse of the Felicity of Man*, 1598.³ There is no evidence that Shakespeare knew the two much earlier Italian plays on Timone by Boiardo and del Caretto.

As Schlegel stated, *Timon* is a study in ingratitude with three main movements,⁴ Timon's life of enjoyment, his embarrassment and trial of false friends, and his flight to the woods and his death. Midway, however, as in other tragedies, there is a change in the action and the character of Timon himself: in the last two acts, as Clemen notes, the quiet tone of the early part changes to a new form of utterance, violent in tone, loose in structure as to syntax and increased in speed.⁵ The earlier part of the play, the lavish hospitality, the banquets, and the talk with Poet, Painter, Cynic, Warrior and the rest, are pure comedy; and the change comes when Timon departs for the open country. Critical estimates of the play have varied enormously. Wilson Knight, who has produced *Timon* and himself played the lead in it, has an exalted view of it, believing it a parable or allegory conceived on a scale even more tremendous than that of *Macbeth* and *Lear*; touching a music of more wondrous simplicity and a more mighty and heart-

¹Further, the earlier Timon's desert curses are no paltry introduction to the utterances of Shakespeare's character. ²Campbell: SS, 183 f. ³Hunter, ii 143, 144. ⁴Schlegel, 417. ⁵Clemen, 171.

quelling beauty than anything in *Lear* or *Othello*.¹ Stauffer expresses a commoner verdict when he calls it a *tragédie manquée*.² Certain facts must be noticed: Timon possesses no wealth wherewith to support his corrupting prodigality, and Alcibiades appealing before the Judges for his friend, who has killed a man, has no case; for the first squanders borrowed money which he is unable to repay and the second seeks to subvert law by specious misstatements. Timon's generosity is exercised in the maintenance of men of parasitical habits; and Alcibiades's heroics are spent in threats to his native city and compromise with its corrupt rulers. There is in all this a strong element of social satire; and Schlegel, Hazlitt, Swinburne and others are reminded by the play of the satires of Juvenal.³ Fundamentally the dramatist was concerned, as throughout the Histories and Tragedies, with the study of the individual amidst society at large and the effects produced for good and ill by the one and the other. It has often been remarked that Timon is not a heroic figure suitable for great tragedy. His end, presumed to be suicide, is devoid of the grandeur associated with those great tragic personalities who sought the same way of escape from insoluble dilemma. The play has place in a succession of commanding dramas in which first-class female roles, from Juliet to Volumnia, enabled the dramatist to present life in its many-sided fullness; and *Timon* suffers from the want of dramatically important female characters, which is all the more surprising because the earlier *Timon* possessed a useful female character in Callimela, and Shadwell, when he revised the play in 1678, found it necessary to add Evandra and Melissa to the cast. Further, the characters as a whole, even including Timon, are dangerously like types rather than four-square individuals. Associated with this is the resemblance of the play to a Morality; and naturally there has been much criticism of the play in morality terms, such as Johnson's statement that *Timon* is a warning against ostentatious liberality, Ulrici's that the play shows the nothingness of human life, Gervinus's idea that the play's subject is misanthropy as a consequence of human wickedness, and Fripp's interpretation that the world, whatever its evil, is good and worth serving to our power.⁴ The *Timon* theme was more suited for comedy, as Lucian treated it, than for tragedy; much of the matter in the play had been better represented in previous work; and as a member of the great series of dramas wherein conflict and tragedy arise from the lack of adjustment between the volitions and actions of men and the basic needs, laws and conventions of organised society, it is, notwithstanding the immense power expended in its creation, but an indifferent success. We may conjecture that, had Shakespeare had the play's final shaping, a great deal in it would have been different.

¹Wilson Knight: WF, 207, 220, 219. ²Stauffer, 231. ³Schlegel, 417; Hazlitt, 44; Swinburne: SS, 214; Campbell: SS, 197. ⁴Johnson, 166; Ulrici, 244; Gervinus, 771; Fripp, 701.

At the end of the play in F¹⁻³ and at the beginning in F⁴ appears an incomplete list of characters, printed in italics. That in F¹ reads:

THE
ACTORS
NAMES

TYMON of Athens.
Lucius, And
Lucullus, two Flattering
Lords.
Appemantus, a Churlish Philosopher.
Sempronius another flattering Lord.
Alcibiades, an Athenian Captaine.
Poet.
Painter
Jeweller.
Merchant.
Certaine Senatours.
Certaine Maskers.
Certaine Theeues.

Flaminius, one of Tymons Seruants.
Seruilius, another.
Caphis
Varro. }
Philo. } Seuerall Seruants to
Titus. } Vsurers.
Lucius. }
Hortensis }
Ventigius. one of Tymons false
Friends.
Cupid.
Sempronius.
With diuers other Seruants,
And Attendants.

DRAMATIS PERSONÆ

TIMON OF ATHENS.

LUCIUS,
LUCULLUS, } flattering lords.
SEMPRONIUS, }

VENTIDIUS, one of Timon's false friends.

ALCIBIADES, an Athenian captain.

APEMANTUS, a churlish philosopher.

FLAVIUS, steward to Timon.

Poet, Painter, Jeweller, Merchant, and Mercer.

An old Athenian.

FLAMINIUS,
LUCILIUS, } servants to Timon.
SERVILIUS, }

CAPHIS,
PHILOTUS, } servants to Timon's creditors and to the Lords.
TITUS, }

HORTENSIUS,

And others,

A Page. A Fool. Three Strangers (including one named Hostilius).

PHRYNIA,
TIMANDRA, } mistresses to Alcibiades.

Cupid and Amazons in the Mask.

Lords, Senators, Officers, Banditti, and Attendants.

SCENE: ATHENS, AND THE NEIGHBOURING WOODS.

DRAMATIS PERSONÆ] In F¹ *Timon* is the normal spelling throughout, except in heading of play, text of v iii, and List of Actors' Names where the spelling of *Tymon* occurs. *Ventidius* is spelt *Ventigius* in SD and text of i ii, with speech-prefixes *Ventig.*, *Vint.*, and *Ventigius* in Actors' Names; *Ventiddius* in text of i ii; and *Ventidgeius* in text of iii iii. *Apemantus* appears also as *Apermantus* in SD and text of i i, with speech-prefixes *Ape.*; also in SD and text of i ii, with speech-prefixes *Aper.*; *Apermantus* in text of ii ii, *Apeman.* in SD, iv iii; and *Appemantus* in Actors' Names. *Flavius* is so named in SD and text of i ii (with prefix *Fla.*) and sometimes in the text afterwards; but otherwise is usually indicated by *Steward* with prefix *Stew.*, perhaps to avoid confusion with *Flaminius*. For prefix *Luc* in i ii we read *First Lord*. *Isidore*, *Varro* in ii ii with corresponding speech-prefixes, including *I.* *Varro* and *2 Varro*, signify the Servants of those nobles. *Old Athenian* in i i has for prefix *Oldm* (=Old Man). *Hortensius* in Actors' Names is spelt *Hortensis*. *Phrynia* in SD of iv iii has prefix *Phrin.*, and is called *Phrinica* in text of v i. *Timandra* appears as *Timandylo* in text of v i. Text of iv iii has the spelling *Misanthropos*. *Vllorxa* appears as though a name in iii iv. The Mercer, given entrance in i i, is mute. Johnson remarked that Shakespeare had filled his Greek story with Roman names. (Johnson, 164.)

THE LIFE OF TIMON OF ATHENS

ACT I

SCENE I. ATHENS. A HALL IN TIMON'S HOUSE.

Enter Poet, Painter, Jeweller, Merchant, and Mercer, at several doors.

POET

Good day, sir.

PAINTER

I am glad y' are well.

POET

I have not seen you long: how goes the world?

PAINTER

It wears, sir, as it grows.

POET

Ay, that's well known:

But what particular rarity? what strange,

Which manifold record not matches? See,

Magic of bounty! all these spirits thy power

Hath conjured to attend. I know the merchant.

5

PAINTER

I know them both; th' other's a jeweller.

MERCHANT

O, 'tis a worthy lord!

JEWELLER

Nay, that's most fixed.

MERCHANT

A most incomparable man, breathed, as it were,

To an untirable and continue goodness:

10

TIMON] F¹ TYMON ACT I SCENE I.] Ff Actus Primus. Scena Prima. ATHENS. . . . HOUSE.] Added by Rowe and Capell. *Enter . . . doors.*] From Ff. Mercer,] Cam, Delius, Craig, Herford, Deighton, Ridley, NCE. Chambers, Sisson omit. Williams, Alexander admit. The speech-prefixes in this Scene in F¹ are: Poet, Po.; Pain.; Mer.; Iew., Iewel.; Tim.; Mes.; Oldm., Old.; Luc.; Ape.; Alc.; I. Lord, I; 2. Oldm.=Oldman, for Old Athenian. Cf. Oldeman. for speech-prefix Capulet. in *Romeo*, iv v 21; and Old. for Antonio. in *Much Ado*, v vi 7, 17. 1 y' are] F¹⁻³ y' are F⁴ ye are Capell, Delius you are Cam, Craig, Chambers, Herford, Williams, Deighton, Ridley, NCE you're Kittredge, Alexander, Sisson y' are 3 grows.] Theobald, Gould goes. But cf. *Hamlet*, ii ii 231, 232. 5 matches?] From Pope. Ff matches: Editors matches? 7 Hath . . . merchant.] One line in Pope. Two in Ff, ending attend. . . . Merchant. Editors one line. 10, 11 breathed, . . .

He passes.

JEWELLER

I have a jewel here.

MERCHANT

O, pray, let 's see 't: for the Lord Timon, sir?

JEWELLER

If he will touch the estimate: but, for that—

15

POET (*reciting to himself*)

'When we for recompense have praised the vile,

It stains the glory in that happy verse

Which aptly sings the good.'

MERCHANT (*looking on the jewel*)

'Tis a good form.

JEWELLER

And rich: here is a water, look ye.

20

PAINTER

You are rapt, sir, in some work, some dedication
To the great lord.

POET

A thing slipped idly from me.

Our poesy is as a gum, which oozes

From whence 'tis nourished: the fire i' th' flint

Shows not till it be struck; our gentle flame

25

Provokes itself, and, like the current flies

Each bound it chafes. What have you there?

PAINTER

A picture, sir. When comes your book forth?

goodness:] "who had, as it were, got his second wind in the pursuit of virtue". (Madden: D, 56.) 12 passes.] = excels. 13 here.] From Ff. Collier, Cam and others *here*— Chambers *here*. 15 touch] = attain to 16 (*reciting to himself*) Added after Hanmer. (Quotation marks are editorial.) Cam and others *reciting to himself* or equivalent. Delius, Craig, Chambers, Deighton, Williams, Alexander omit. Sisson [declaims]. Delius, Alexander omit quotation marks. Johnson, Craig, Deighton print ll. 16-18 in italics. vile.] Ff *vild*. Editors *vile*, except Chambers *vild*, 19 (*looking . . . jewel*) Added by Pope. Cam and others admit. Delius, Chambers, omit. 21, 22 You . . . lord.] Prose in Ff. Verse in Pope, Cam and others. 22 idly] F¹ *idly* 23-25 Our . . . struck;] Our poetry flows naturally forth from inner power excited from without, as fire is struck from the flint, by inspiring force. 23 gum, . . . oozes] From Johnson. Ff *Gowne, which uses* Pope *gum which issues* Badham, 270 and Ingleby, 121, remark that Tieck preferred F, assuming that the reference was to a worn-out robe. Editors follow Johnson. 24 i' th'] From Ff. Cam, Delius, Craig, Williams, Herford, Deighton, Ridley i' the Chambers in the Kittredge, NCE, Alexander, Sisson, i' th' Cases in which editors have supplied elided letters, such as *e* in *the*, are not further noticed as a rule in notes to this play. 25 struck;] F¹ *strooke*: F²⁻⁴ *struck*: Editors follow F¹ (stops vary.) 26, 27 like . . . chafes.] Frequently mentioned by Shakespeare. See Tilley, S 929. 27 chafes.] From Theobald. Ff *chases*. Editors *chafes*.

POET

Upon the heels of my presentment, sir.
Let 's see your piece.

30

PAINTER

'Tis a good piece.

POET

So 'tis: this comes off well and excellent.

PAINTER

Indifferent.

POET

Admirable: how this grace
Speaks his own standing! What a mental power
This eye shoots forth! How big imagination
Moves in this lip! to th' dumbness of the gesture
One might interpret.

35

PAINTER

It is a pretty mocking of the life.
Here is a touch; is 't good?

POET

I will say of it,
It tutors nature: artificial strife
Lives in these touches, livelier than life.

40

Enter certain Senators, and pass over.

PAINTER

How this lord is followed!

POET

The senators of Athens: happy man!

PAINTER

Look, moe!

POET

You see this confluence, this great flood of visitors.
I have, in this rough work, shaped out a man,

45

29 presentment,]=presentation (to Timon.) 32 and] Kellner, p. 86, conj. *aye* p. 128 conj. *ay* 34 his] genitive of it=its *his own standing*=the pose of the figure 40, 41 It . . . life.] Art strives to outdo nature. Malone compared *Venus and Adonis*, 289-293. 41 *and pass over.*] Added by Capell and adopted or adapted by Cam and others. Chambers omits. 43 man!] From Theobald. Ff *men*. Ritson preferred F: the poet admired the felicity of the senators, he thought. Cam and others *man!* Johnson, Delius, Chambers, Ridley, Sisson *men!* 44 Look, moe!] Ff *Look moe*. Rowe *Look, more*. Cam and others *Look, moe!* Malone, Delius, Craig, Herford *Look, more!* 45-53 You . . . behind.] Ingleby, 83, remarks, "In this passage, 'my free drift' and 'a wide sea of wax' are contrasted with the notion of 'halting particularly' and 'level'd malice.' In other words, the poet is contrasting generality with particularity." Dyce, 491, objects. Kellner, 2, describes the passage as unintelligible. Keightley finds much in it dubious and proposes *Holds* possibly for *Halts* and, with Collier, *verse* for *wax*: *a wide sea of wax* was thought by Hammer and Steevens to refer to writing upon tablets. NCE glosses *moves* . . . *wax* as idealizes.

Whom this beneath world doth embrace and hug
 With amplest entertainment. My free drift
 Halts not particularly, but moves itself
 In a wide sea of wax. No levelled malice 50
 Infects one comma in the course I hold;
 But flies an eagle flight, bold and forth on,
 Leaving no tract behind.

PAINTER

How shall I understand you?

POET

I will unbolt to you.

You see how all conditions, how all minds, 55
 As well of glib and slippery creatures as
 Of grave and austere quality, tender down
 Their services to Lord Timon. His large fortune,
 Upon his good and gracious nature hanging,
 Subdues and properties to his love and tendance 60
 All sorts of hearts; yea, from the glass-faced flatterer
 To Apemantus, that few things loves better
 Than to abhor himself. Even he drops down
 The knee before him, and returns in peace
 Most rich in Timon's nod.

PAINTER

I saw them speak together. 65

POET

Sir, I have upon a high and pleasant hill

Johnson explained *no levelled malice* as meaning no satire directed at any particular person; and Ingleby associated *levelled* with archery. Armstrong, 37, finds in the whole passage an image-cluster in which the wings of Icarus attached with *wax* (l. 50), the *eagle* (l. 52) and the *knee* (l. 64), form a known association. Hanmer's and Gould's correction of *tract* to *track* is unnecessary: the words were equivalent. Nor is Deighton's *or wast* for *of wax* needed. The poet is uttering an encomium on his own work in exaggerated and none too coherent language marked by inflated words,—*confluence*, *great flood*, *beneath world*, *amplest*, etc. A paraphrase is: You see this crowd of visitors. I have in this crude work described a man whom this lower world surrounds with the fullest means of well-being. My free design makes no pause on the mere particular and incidental, but smoothly and continuously moves over a wide area with ease (as though a stylus gliding over an expanse of wax). No pointed malice infects a single detail in the course I hold which bears boldly on like an air-borne eagle, leaving no (unworthy) track behind. Noble: B 236 thinks this latter part may have been prompted by Wisdom v 11. For a much wider interpretation of this passage, see Vivante, 8, 9. 47 beneath world] Theobald, Delius, Sisson *beneath-world* 50 wax.] Staunton conj., Sisson *tax*— 55 conditions,] Here as in rv iii 139 the meaning is probably dispositions, characters. 59 hanging,] Methuen's F¹ facsimile reads *hunting* (of which *hunt* is apparently not in original type.) 60 properties]=appropriates: see NED s.v. PROPERTY vb. 2. 61 glass-faced] showing in his looks, by reflection, his patron's looks. (Johnson.) 63 Even . . . down] Steevens suspected that

Feigned Fortune to be throned : the base o' th' mount
 Is ranked with all deserts, all kind of natures,
 That labour on the bosom of this sphere
 To propagate their states : amongst them all, 70
 Whose eyes are on this sovereign lady fixed,
 One do I personate of Lord Timon's frame,
 Whom fortune with her ivory hand wafts to her ;
 Whose present grace to present slaves and servants
 Translates his rivals.

PAINTER 'Tis conceived to scope. 75
 This throne, this Fortune, and this hill, methinks,
 With one man beckoned from the rest below,
 Bowing his head against the steepy mount
 To climb his happiness, would be well expressed
 In our condition.

POET Nay, sir, but hear me on. 80
 All those which were his fellows but of late,
 Some better than his value, on the moment
 Follow his strides, his lobbies fill with tendance,
 Rain sacrificial whisperings in his ear,
 Make sacred even his stirrup, and through him 85
 Drink the free air.

PAINTER Ay, marry, what of these ?

POET
 When Fortune in her shift and change of mood
 Spurns down her late beloved, all his dependants
 Which laboured after him to the mountain's top
 Even on their knees and hands, let him slip down, 90
 Not one accompanying his declining foot.

PAINTER

'Tis common :
 A thousand moral paintings I can show,
 That shall demonstrate these quick blows of Fortune's

Shakespeare had not yet thoroughly planned Apemantus's character when he wrote this. Ritson objected to Steevens' suggestion. 67 Feigned . . . mount] Two lines in Ff, ending *thron'd*. . . *Mount* One line in Rowe, Cam and others. 68 ranked . . . deserts,] Covered with ranks of all kinds of men. (Johnson.) 70 propagate their states:] enhance their status: 74 present slaves] S. Walker conj. *peasant slaves* 75 Translates]=Transforms conceived to scope.] From Johnson. Ff *conceyu'd*, to *scope* Editors follow Johnson. The meaning is that it perfectly fulfils the intended object. 80 condition.]=vocation, pursuit (of art) 84 Rain] Delius *Round* (=Round, Whisper) 85 Make . . . stirrup,] Hold even his stirrup in ceremonious awe, as he mounts. 85, 86 and . . . air.] pretend that by his grace one breathes. 90 hands,] From F^a. F¹ *hand*, Cam and others *hands*, Sisson *hand*, slip] From Rowe. Ff *sit* Cam and others *slip* Ridley *sit* Sisson *fall* 94 Fortune's] From Malone.

More pregnantly than words. Yet you do well
To show Lord Timon that mean eyes have seen
The foot above the head.

95

Trumpets sound. Enter Lord Timon, addressing himself courteously to every suitor; a Messenger from Ventidius talking with him; Lucilius and other servants following.

TIMON

Imprisoned is he, say you?

MESSENGER

Ay, my good lord: five talents is his debt;
His means most short, his creditors most strait.
Your honourable letter he desires
To those have shut him up; which failing,
Periods his comfort.

100

TIMON

Noble Ventidius! Well,

I am not of that feather to shake off
My friend when he must need me. I do know him
A gentleman that well deserves a help,
Which he shall have. I 'll pay the debt and free him.

105

MESSENGER

Your lordship ever binds him.

TIMON

Commend me to him. I will send his ransom;
And, being enfranchised, bid him come to me.
'Tis not enough to help the feeble up,
But to support him after. Fare you well.

110

MESSENGER

All happiness to your honour!

*Exit.**Enter an old Athenian.*

F¹ *Fortunes*, F²⁻⁴ *Fortune* Editors *Fortune's* 96 mean] From Ff. Theobald conj., Hanmer *men's* Cam and others *mean* (=lowly) 97 The . . . head.] Based on proverb: see Tilley, F 562. *a Messenger . . . following.*] Added after Capell and generally adopted. Chambers Lucilius, and a Messenger. (Delius Trumpets sound. Enter Timon, attended; the Servant of Ventidius talking with him.) Sisson reads Ventidius' servant with him.; and for speech-prefix in l. 98, etc. has Ventidius' Servant. 99 strait.] = exacting. 101 failing.] From F¹. F²⁻⁴ *failing to him*, Capell, Keightley *failing him*, Cam and others *failing*, or *failing* 102 Periods his comfort.] = Is an end to his easy way of life. Ventidius! Well.] From Rowe. Ff Ventidius, well: Cam Ventidius! Well, Delius and others Ventidius! Well; Williams Ventidius! Well: Ridley Ventidius, well: Kittredge, Alexander Ventidius! Well. 104 must need] From F¹. F²⁻⁴ *most needs* Johnson, Kittredge *most needs* Malone, Cam, Craig and others *must need* 112 Enter . . . Athenian.] From Ff. Sisson omits an

OLD ATHENIAN

Lord Timon, hear me speak.

TIMON

Freely, good father.

OLD ATHENIAN

Thou hast a servant named Lucilius.

TIMON

I have so: what of him?

115

OLD ATHENIAN

Most noble Timon, call the man before thee.

TIMON

Attends he here, or no? Lucilius!

LUCILIUS

Here, at your lordship's service.

OLD ATHENIAN

This fellow here, Lord Timon, this thy creature,
 By night frequents my house. I am a man
 That from my first have been inclined to thrift,
 And my estate deserves an heir more raised
 Than one which holds a trencher.

120

TIMON

Well, what further?

OLD ATHENIAN

One only daughter have I, no kin else,
 On whom I may confer what I have got.
 The maid is fair, o' th' youngest for a bride,
 And I have bred her at my dearest cost
 In qualities of the best. This man of thine
 Attempts her love. I prithee, noble lord,
 Join with me to forbid him her resort:
 Myself have spoke in vain.

125

130

TIMON

The man is honest.

OLD ATHENIAN

Therefore he will be, Timon.

113 OLD ATHENIAN] F¹ Oldm. F¹ throughout Oldm. except in l. 124. Old. F² Oldm. (l. 113) then Old throughout. F³ Old throughout. F⁴ O Ath throughout. Cam and others prefix for Old Athenian. Chambers Old Man. Williams Old Ath. Ridley Ath. Kittredge Old Man. 119 Lord] Ff L. creature,]=underling. 123 holds a trencher.]=is a mere menial. 126 o' th'] Ff a' th' Cam and others o' the Chambers a' the Johnson, Kittredge, NCE, Alexander o' th' Sisson a th' 129 prithee,] From F¹⁻³. F⁴ pray thee Cam and others prithee, Delius pr'ythee, 132 Therefore . . . be,] honest. in l. 131 has the force of honourable., and Old Athenian states that the man will continue to be so. be, Timon.] F¹⁻³ be Timon. F⁴ be, Timon. Objection has been raised that the Old Athenian would not omit some title for Timon. Pope omitted Timon Staunton conj. be Timon's.: Keightley be bless, Lord Timon. Capell expanded in conj. Therefore he will be Timon's servant here. There are other emendations. Cam, Delius, Craig, Herford, Williams be, Timon: Deighton be, Timon, Ridley be Timon, Kittredge, NCE, Alexander, Chambers, Sisson be, Timon.

His honesty rewards him in itself:
It must not bear my daughter.

TIMON Does she love him?

OLD ATHENIAN

She is young and apt. 135
Our own precedent passions do instruct us
What levity's in youth.

TIMON (*to Lucilius*) Love you the maid?

LUCILIUS

Ay, my good lord; and she accepts of it.

OLD ATHENIAN

If in her marriage my consent be missing,
I call the gods to witness, I will choose 140
Mine heir from forth the beggars of the world,
And dispossess her all.

TIMON How shall she be endowed,
If she be mated with an equal husband?

OLD ATHENIAN

Three talents on the present: in future, all.

TIMON

This gentleman of mine hath served me long: 145
To build his fortune I will strain a little,
For 'tis a bond in men. Give him thy daughter.
What you bestow, in him I'll counterpoise,
And make him weigh with her.

OLD ATHENIAN Most noble lord,

Pawn me to this your honour, she is his. 150

TIMON

My hand to thee; mine honour on my promise.

LUCILIUS

Humbly I thank your lordship. Never may
That state or fortune fall into my keeping
Which is not owed to you!

Exeunt Lucilius and Old Athenian.

POET

Vouchsafe my labour, and long live your lordship! 155

134 bear my daughter.] support his aspiration to wed my daughter. 137 (*to Lucilius*) Added by Johnson. Cam and others admit. Kittredge, Alexander, Sisson omit. 142 all.] =altogether. 145 This . . . long:] Two lines in Ff, ending *mine . . . long*: One line in Rowe, Cam and others. 147 bond in men.] obligation as between one man and another. 149 weigh] = of equal status 151 My . . . promise.] Two lines in Ff, ending *thee, . . . promise*. One line in Pope, Cam and others. 154 *Exeunt . . . Athenian.*] Ff Exit. (F^a omits) Theobald, Cam and others *Exeunt Lucilius and Old Athenian.* (Chambers Old Man.) Williams Exit [with old Athenian]. 155 Vouchsafe . . . lordship!] Two lines in Ff, ending *Labour, . . . Lordship*. One in Pope, Cam and others. (Vouchsafe

TIMON

I thank you: you shall hear from me anon.
(To the Poet) Go not away. *(To the Painter)* What have you
 there, my friend?

PAINTER

A piece of painting which I do beseech
 Your lordship to accept.

TIMON

Painting is welcome.

The painting is almost the natural man; 160
 For since dishonour traffics with man's nature,
 He is but outside. These pencilled figures are
 Even such as they give out. I like your work,
 And you shall find I like it. Wait attendance
 Till you hear further from me.

PAINTER

The gods preserve ye! 165

TIMON

Well fare you, gentleman. Give me your hand:
 We must needs dine together. Sir, your jewel
 Hath suffered under praise.

JEWELLER

What, my lord! dispraise?

TIMON

A mere satiety of commendations.
 If I should pay you for 't as 'tis extolled, 170
 It would unclew me quite.

JEWELLER

My lord, 'tis rated

As those which sell would give. But you well know,
 Things of like value, differing in the owners,
 Are prized by their masters. Believe 't, dear lord,
 You mend the jewel by the wearing it. 175

TIMON

Well mocked.

MERCHANT

No, my good lord: he speaks the common tongue,
 Which all men speak with him.

TIMON

Look, who comes here: will you be chid?

= Deign to accept) 157 Go not away.] Addressed to the Poet who is standing by; *What . . . friend?* being said to the Painter. SDs added by editor. 161-163 For . . . out.] Since dishonour busies itself with man's nature, we see nothing of his inner self when we behold his exterior; but these painted pictures genuinely show exactly what they are. 168 Hath . . . praise.] ll. 170; 171 make this clear: excessive praise has made the price too high. The Jeweller misunderstands and thinks Timon has said *underpraise*. Hence his *dispraise*? in l. 168. 169 satiety] F¹⁻³ *society* 171 rated]=fixed at a price. 174 prized . . . masters.] valued according to their owners. by] Gould as 179 *Enter Apemantus*.] F¹⁻³ *Enter Apemantus*. after l. 176. F⁴ *Enter Apemantus*. after

Enter Apemantus.

JEWELLER

We 'll bear, with your lordship.

MERCHANT

He 'll spare none.

180

TIMON

Good morrow to thee, gentle Apemantus!

APEMANTUS

Till I be gentle, stay thou for thy good morrow,
When thou art Timon's dog, and these knaves honest.

TIMON

Why dost thou call them knaves? Thou know'st
them not.

185

APEMANTUS

Are they not Athenians?

TIMON

Yes.

APEMANTUS

Then I repent not.

JEWELLER

You know me, Apemantus?

APEMANTUS

Thou know'st I do: I called thee by thy name.

190

TIMON

Thou art proud, Apemantus!

APEMANTUS

Of nothing so much as that I am not like Timon.

TIMON

Whither art going?

APEMANTUS

To knock out an honest Athenian's brains.

TIMON

That 's a deed thou 't die for.

195

APEMANTUS

Right, if doing nothing be death by th' law.

TIMON

How lik'st thou this picture, Apemantus?

APEMANTUS

The best, for the innocence.

TIMON

Wrought he not well that painted it?

APEMANTUS

He wrought better that made the painter; and yet
he 's but a filthy piece of work.

200

PAINTER

Y' are a dog.

APEMANTUS

Thy mother 's of my generation: what 's she, if I be a
dog?

l. 176. In the text of this Scene the name is once *Apermantus*; otherwise *Apemantus*. Speech-prefix *Ape*. Cam and others place entry after l. 179. Williams, Kittredge, NCE, Alexander after l. 176. Sisson after l. 178. 180 bear, with] From F¹, ³, ⁴. F³ *I beare with* 181 Good . . . Apemantus!] Two lines in Ff, ending *thee*, . . . *Apermantus*. (F⁴ *Apemantus*.) One line in Rowe, Cam and others. 182 *morrow*,] Ff *morrow*. Johnson, Cam and others *morrow*; Sisson *morrow*, 183 When] This use of *When* led to various conjectures. Warburton conjecturally inserted *Poet. When will that be?* to which *Apemantus* answers *When . . . honest*. Johnson supposed *Apemantus*'s statement interrupted and read *honest*— Capell inserted a question, like Warburton, with speech-prefix *Mer*. In this use of *When* the force of *Till* is carried on: *When* = *Till the time when* 191 *Apemantus*!] F¹, ² *Apemantus*? F³-⁴ *Apemantus*. Cam and others *Apemantus*. Williams, Ridley *Apemantus*? 195 thou 't] From F¹-³. F⁴ *thou 't* Cam and others *thou 't*. Kittredge, Alexander, Sisson *thou't* 197 *lik'st*] From Ff. Cam and others *lik'st*. Ridley, Kittredge, NCE, Alexander, Sisson *lik'st* 198 The best, for the innocence.]—Most of all, for its innamy. 199 *it*] F¹ *it*. F² *it*: F³, ⁴ *it?* 202 Y' are] From Ff. Capell *You're* Steevens *You are* Cam and others *You're* Delius *You are* Johnson, Kittredge, Alexander, Sisson *Y' are* 203 generation:]—*genus*:

- TIMON Wilt dine with me, Apemantus? 205
 APEMANTUS No. I eat not lords.
 TIMON And thou shouldst, thou 'dst anger ladies.
 APEMANTUS O, they eat lords: so they come by great bellies.
 TIMON That 's a lascivious apprehension.
 APEMANTUS So thou apprehend'st it, take it for thy labour. 210
 TIMON How dost thou like this jewel, Apemantus?
 APEMANTUS Not so well as plain-dealing, which will not cost a
 man a doit.
 TIMON What dost thou think 'tis worth?
 APEMANTUS Not worth my thinking. How now, poet! 215
 POET How now, philosopher!
 APEMANTUS Thou liest.
 POET Art not one?
 APEMANTUS Yes.
 POET Then I lie not. 220
 APEMANTUS Art not a poet?
 POET Yes.
 APEMANTUS Then thou liest. Look in thy last work, where thou
 hast feigned him a worthy fellow.
 POET That 's not feigned; he is so. 225
 APEMANTUS Yes, he is worthy of thee, and to pay thee for thy
 labour. He that loves to be flattered is worthy o' th' flatterer.
 Heavens, that I were a lord!
 TIMON What wouldst do then, Apemantus?
 APEMANTUS E'en as Apemantus does now: hate a lord with my 230
 heart.
 TIMON What, thyself?
 APEMANTUS Ay.
 TIMON Wherefore?
 APEMANTUS That I had no angry wit to be a lord. Art not thou a 235
 merchant?

207 thou 'dst] F¹⁻³ *thoud'st* F⁴ *thou 'd'st* Cam, Chambers, Herford, Ridley
thou 'ldst Johnson, Craig, Williams, Deighton, Kittredge, NCE, Alexander,
 Sisson *thou 'dst* 210 So . . . labour.] Two lines in Ff, ending *it* . . . *labour*.
 (F¹ *it*.) So=provided that (Cf. *Romeo* III v 18, "I am content, so thou wilt
 have it so." See next note. Delius points out that some editors make two
 clauses of this. Cam and others, after Pope, print in one line with stops.
 Cam, Williams, Herford *it*: Delius and others *it*, Chambers *it*; NCE *it*.
 Alexander *it* So thou] F¹⁻³ *So, thou* F⁴ *So thou* Ridley *So, thou* 211,
 212 How . . . plain-dealing.] Alludes to proverb, "Plain dealing is a jewel."
 Tilley: P, 381. 212 cost] F¹⁻³ *cast* F⁴ *cost* Editors *cost* 215 Not . . .
 poet!] Two lines in Ff, ending *thinking*. . . *Poet*? One line in Pope, Cam
 and others (or prose.) 223-225] Reference to proverb, Poets have leave
 to lie. Tilley: P, 28. 235 no angry wit] Ingleby in 1875 counted 15 emenda-
 tions; Cam in 1892 recorded 22. There are more since. Blackstone and

MERCHANT Ay, Apemantus.

APEMANTUS Traffic confound thee, if the gods will not!

MERCHANT If traffic do it, the gods do it.

APEMANTUS Traffic 's thy god; and thy god confound thee! 240

Trumpet sounds. Enter a Messenger.

TIMON

What trumpet 's that?

MESSENGER

'Tis Alcibiades, and some twenty horse,

All of companionship.

TIMON

Pray, entertain them; give them guide to us.

Exeunt some Attendants.

You must needs dine with me. Go not you hence 245

Till I have thanked you. When dinner 's done,

Show me this piece. I am joyful of your sights.

Enter Alcibiades, with the rest.

Most welcome, sir!

APEMANTUS

So, so, there!

Achés contract and starve your supple joints!

That there should be small love amongst these sweet knaves, 250

And all this courtesy! The strain of man 's bred out

Into baboon and monkey.

Rann changed the word-order to *Angry that I had no wit* Theobald so *hungry a wit* Malone suggested a split in the words: *That I had no angry wit.—To be a lord!*—, meaning “that I had no wit [or discretion] in my anger” . . . Others merely changed *angry*, as Becket, *aug 'ry* Singer, *empty* Keightley *little* Kellner *maugry* No emendation satisfies. The original may mean “That I had not enough bad-tempered arrogance to be a lord.” Johnson, Cam, Delius, Craig, Chambers, Williams, Ridley, Kittredge, Alexander, Sisson follow Ff *That I had no angry wit to be a lord.* (Delius *wit*.) Deighton, NCE *That I had my angry will* to etc. Herford favours anon. in Cam *That I had no ampler wit than, be a lord.* 238 Traffic]=Business, trade 244 *Exeunt . . . Attendants.*] Added by Capell, generally adopted. 246 When] F¹ *when* F²⁻⁴ *and when* Cam and others follow F¹. Delius, Deighton *and, when* 247 *piece.* I] F¹ *peece* I F² *peece*, I F³⁻⁴ *piece*, I Editors *piece.* I *Enter . . . rest.*] From Ff. Cam and others follow F. For *with the rest* Malone, Craig, Deighton have *with his Company.* Williams *with the rest of his Company.* Sisson *attended.* 248-252 So, . . . monkey.] Prose in Ff. Verse in Capell, generally adopted. 249 *starve*] F^{1,2} *sterue* F³⁻⁴ *starve* Editors *starve* 250 *amongst*] F^{1,2} *amongest* F³⁻⁴ *amongst* Capell, Cam and others *'mongst* Johnson, Chambers, Kittredge, Alexander, Sisson *amongst*

ALCIBIADES

Sir, you have saved my longing, and I feed
Most hungerly on your sight.

TIMON

Right welcome, sir!

Ere we depart, we 'll share a bounteous time, 255
In different pleasures. Pray you, let us in.

Exeunt all but Apemantus.

Enter two Lords.

FIRST LORD What time o' day is 't, Apemantus?

APEMANTUS Time to be honest.

FIRST LORD That time serves still.

APEMANTUS The most accurséd thou, that still omitt'st it. 260

SECOND LORD Thou art going to Lord Timon's feast?

APEMANTUS Ay, to see meat fill knaves and wine heat fools.

SECOND LORD Fare thee well, fare thee well.

APEMANTUS Thou art a fool to bid me farewell twice.

SECOND LORD Why, Apemantus? 265

APEMANTUS Shouldst have kept one to thyself, for I mean to
give thee none.

FIRST LORD Hang thyself!

APEMANTUS No, I will do nothing at thy bidding: make thy
requests to thy friend. 270

SECOND LORD Away, unpeaceable dog, or I 'll spurn thee hence!

APEMANTUS I will fly, like a dog, the heels o' th' ass. *Exit.*

FIRST LORD

He 's opposite to humanity. Come, shall we in,
And taste Lord Timon's bounty? He outgoes
The very heart of kindness. 275

253 saved] *To save* (a woman's) *longing*, to anticipate and so prevent it: see NED s.v. SAVE v. 21b. 255 depart]=separate 256 *Exeunt* . . . *Apemantus*.] Ff *Exeunt*. Rowe *Exeunt*. Manet *Apemantus*. Cam and others *Exeunt* all but *Apemantus*. (Craig, Chambers, Herford, Williams all except) *Enter two Lords*.] From Ff. 257, 259 etc. FIRST LORD . . . SECOND LORD] Our text follows Ff in the numbering of Lords in speech-prefixes, except that in l. 282 we follow Capell. Ridley follows F throughout. Cam and others follow F except in l. 282. 257 o'] Ff a Capell of Cam and others o' Johnson, Delius, Sisson a Chambers a' 263 Fare thee . . . fare thee] F¹⁻² *Farthee* . . . *farthee* F⁴ *Fare thee* . . . *fare thee* 269-271 No . . . hence!] Prose in Pope. Four lines in Ff, ending *bidding*: . . . *Friend*. . . *Dogge*, . . . *hence*. Editors prose. 271 Away, . . . hence!] Similar phrases in *Julius Caesar* iii i 46; *Sir Thos. More*, l. 147 on p. 1276 of our vol. ii. (Adams, 498.) 272 o' th'] Ff a' th' Cam and others o' the Craig of an Chambers a' the Kittredge, NCE, Alexander o' th' Sisson a th' 273-275 He 's . . . kindness.] Divided as in Capell. Four lines in Ff, ending *humanity*. . . *in*, . . . *out-goes* . . . *kindnesse*. Editors follow Capell. 273 Come,] F¹ *Comes* 274 bounty?] F⁴ *Bounty*? F¹ *bountie*: F¹⁻² *bounty*:

SECOND LORD

He pours it out: Plutus, the god of gold,
Is but his steward: no meed, but he repays
Sevenfold above itself; no gift to him,
But breeds the giver a return exceeding
All use of quittance.

FIRST LORD The noblest mind he carries
That ever governed man.

280

SECOND LORD Long may he live
In fortunes! Shall we in?

FIRST LORD I'll keep you company.

Exeunt.

SCENE II. A STATE-ROOM IN TIMON'S HOUSE.

Hautboys playing loud music. A great banquet served in; Flavius and others attending; and then enter Lord Timon, Alcibiades, the States, the Athenian Lords, Ventidius which Timon redeemed from prison. Then comes, dropping after all, Apemantus, discontentedly, like himself.

VENTIDIUS

Most honoured Timon,
It hath pleased the gods to remember my father's age,
And call him to long peace.
He is gone happy, and has left me rich.
Then, as in grateful virtue I am bound

5

280 quittance.] = requital, repayment. 281, 282 That . . . company.] Divided as in Capell. Ff end in *man. . . in? . . . Company.* Cam and others follow F. Chambers, Kittredge, Sisson follow Capell. Williams ends in *man. . . fortunes! . . . company.* 282 In fortunes!] Daniel in *'s Fortune.* Deighton in *'s fortune!* SCENE II.] Added by Capell. A . . . HOUSE] Added after Capell. *Hautboys . . . himself.*] From Ff (which read Hoboyes) with addition of *Flavius . . . attending . . . Alcibiades,* (F¹⁻³, with spelling Ventigius) For *the States . . . prison.* Cam, Herford, Deighton, Ridley have *Lords, Senators, and Ventidius.* Sisson similar but reading *Then enter Apemantus alone, and at a distance.* Chambers as F omitting *Flavius* and others attending; and the States. The speech-prefixes in this Scene in F¹ are: Ventig., Vint.; Tim., Timo., Timon; 1. Lord, 1. L.; Aper.; 2. Lord; Alci., Alc.; 3. Lord; Ser.; Cup.; Luc. [First Lord]; All La.; Fla.; All; Ser. [Second Servant]; 3. Ser.; All Lor. Our speech-prefixes in this Sc. follow F in numbering Lords, Servants and Ladies except that in l. 118 F has Luc. where Cam and others and our text have First Lord; in l. 140 F has First Lord where First Lady is intended and editors so read; and in l. 202 F has First Lord when editors read Third Lord except Herford who has Second and Chambers, Sisson who have First. In l. 171 F has prefix for Servant where editors read Second Servant and Kittredge has Servant. In l. 176 where F has Third Servant Kittredge also prefixes for Servant. 1-3 Most . . . peace.] Divided as in Ff. Earlier editors, Pope, Johnson, Capell, Steevens, re-arranged the lines in various ways with a view to making, so far as possible, normal five-foot lines. See Cam's Note III, vol. vii, p. 129. Deighton, like

To your free heart, I do return those talents,
Doubled with thanks and service, from whose help
I derived liberty.

TIMON O, by no means,
Honest Ventidius: you mistake my love.
I gave it freely ever; and there 's none 10
Can truly say he gives, if he receives.
If our betters play at that game, we must not dare
To imitate them: faults that are rich are fair.

VENTIDIUS
A noble spirit!

TIMON
Nay, my lords, ceremony was but devised at first 15
To set a gloss on faint deeds, hollow welcomes,
Recanting goodness, sorry ere 'tis shown;
But where there is true friendship, there needs none.
Pray, sit: more welcome are ye to my fortunes
Than my fortunes to me. 20

They sit down.

FIRST LORD
My lord, we always have confessed it.

APEMANTUS
Ho, ho, confessed it! Hanged it, have you not?

TIMON
O, Apemantus, you are welcome.

APEMANTUS No:
You shall not make me welcome.
I come to have thee thrust me out of doors. 25

TIMON
Fie, th' art a churl: y' have got a humour there
Does not become a man. 'Tis much to blame.
They say, my lords, *ira furor brevis est*; but yond man is ever

Cam and others, felt it better to print F as it stands. 13 faults . . . fair.] faults of rich men seem graces. 14] Johnson, Malone, etc. added SD, They all stand ceremoniously looking on Timon. Omitted in Cam, Chambers, Ridley, Kittredge, Alexander, Sisson. Admitted in Craig, Herford, Williams, Deighton, NCE. Delius in footnote. 20 *They sit down.*] Added by Rowe. Editors They sit. 21 FIRST LORD] Ff I. Lord. See note above to speech-prefixes. 22 confessed . . . not?] Reflects proverb, Confess and be hanged. See Tilley: C, 587. Hanged] F¹ *Handg 'd* it, have] From Theobald. Ff *it? Have* Editors *it, have* 23 Apemantus.] F¹, ² Apermantus, 23, 24 No: . . . welcome.] Divided as in Capell. One line in Ff. Cam and others follow Capell. Delius one line. 26 th' art] From Ff. Capell, Cam and others *thou 'rt* Steevens, Delius *thou art* Kittredge, Alexander, Sisson *th' art y' have* F¹ *ye 'have* F² *ye have* Cam and others *ye 've* Johnson, Chambers, Alexander *ye have* Kittredge, Sisson *y' have* Williams, NCE *Ye 've* 28-30 They . . . indeed.] Prose in Globe. Five lines in Ff, ending est, . . . *angrie*. . . *himself*: . . . *companie*.

angry. Go, let him have a table by himself; for he does neither
affect company, nor is he fit for 't indeed. 30

APEMANTUS Let me stay at thine apperil, Timon.

I come to observe: I give thee warning on 't.

TIMON I take no heed of thee: th' art an Athenian, therefore
welcome. I myself would have no power. Prithee, let my meat
make thee silent. 35

APEMANTUS I scorn thy meat: 'twould choke me, for I should
ne'er flatter thee. O you gods, what a number of men eats
Timon, and he sees 'em not! It grieves me to see so many dip
their meat in one man's blood; and all the madness is, he cheers
them up too. 40

I wonder men dare trust themselves with men.

Methinks they should invite them without knives;

Good for their meat, and safer for their lives.

There 's much example for 't: the fellow that sits next him now,
parts bread with him, pledges the breath of him in a divided 45
draught, is the readiest man to kill him. 'T has been proved. If I
were a huge man, I should fear to drink at meals;

Lest they should spy my windpipe's dangerous notes:

Great men should drink with harness on their throats.

TIMON

My lord, in heart; and let the health go round. 50

SECOND LORD

Let it flow this way, my good lord.

... indeed. Cam, Chambers, Herford, Ridley, Kittredge, NCE, Alexander, Sisson prose. Delius, Craig, Williams, Deighton follow F. 28 *ira* ... *est*.] From Horace's *Epistles*, 1, 2, 62. ever] From Rowe. F¹ *verie* F²⁻⁴ *very* Editors ever 31 thine apperil.] Pope *thy peril*, Capell *thine own peril*, (*apperil*=peril, danger.) Cam and others *thine apperil*, 33 th' art] Ff *Th' art* Capell, Cam and others *thou 'rt* Steevens, Delius *thou art* Kittredge, Alexander, Sisson *Th' art* 34 power.] Ff *power*, Rowe *power*— Johnson *power*. Cam and others *power*; Ridley *power*, 36-40 I scorn ... too.] Prose in Ff, Cam and others. Verse in Capell, Delius, Craig, Williams, Deighton ending *should* ... *number* ... *not*. ... *meat* ... *is*, ... *too*. 37 eats] Ff *eats* or *eates* Rowe, Cam, Delius, Craig, Herford, Williams, Deighton *eat* Chambers, Ridley, Kittredge, NCE, Alexander, Sisson *eats* 39 meat] Gould conj. *hands* 42 knives;] Guests frequently took their own knives to a meal. See Byrne, 30, 31. Forks came into use gradually in the 1600s. 45 breath] Gould conj. *health* 46 him. 'T has been proved. If] Ff *him*. 'Tas *beene proued*, if (F⁴ 'T has) Cam and others *him*: 't has been proved. If Chambers, NCE *him*; ... *proved*. If Kittredge, Alexander *him*. ... *proved*. If 47 huge]=great, important 48, 49 Lest ... throats.] Prose in Ff. Verse in Rowe, Cam and others. Apemantus here refers to the treacherous fellow at table who pledges the man next him and passes the cup; and is ready to kill him when he exposes his throat while drinking. If, says Apemantus, he were a great man, he would fear to drink at meals lest men should spy his windpipe's exposure to danger. *notes* perhaps means signs: Steevens detected a pun in

APEMANTUS Flow this way! A brave fellow! he keeps his tides
 well. Those healths will make thee and thy state look ill, Timon.
 Here 's that which is too weak to be a sinner, honest water,
 which ne'er left man i' th' mire. 55
 This and my food are equals; there 's no odds.
 Feasts are too proud to give thanks to the gods.

Apemantus's Grace.

Immortal gods, I crave no pelf;
 I pray for no man but myself.
 Grant I may never prove so fond, 60
 To trust man on his oath or bond,
 Or a harlot for her weeping,
 Or a dog that seems a-sleeping,
 Or a keeper with my freedom,
 Or my friends, if I should need 'em. 65
 Amen. So fall to 't.
 Rich men sin, and I eat root.

Eats and drinks.

Much good dich thy good heart, Apemantus!

TIMON Captain Alcibiades, your heart 's in the field now.
 ALCIBIADES My heart is ever at your service, my lord. 70
 TIMON You had rather be at a breakfast of enemies than a
 dinner of friends.
 ALCIBIADES So they were bleeding new, my lord, there 's no meat
 like 'em. I could wish my best friend at such a feast.
 APEMANTUS Would all those flatterers were thine enemies then, 75
 that then thou mightst kill 'em and bid me to 'em!
 FIRST LORD Might we but have that happiness, my lord, that you

windpipe and notes. 52-57 Flow . . . gods.] Arranged as in Pope. Ff print as
 prose as far as Timon. Then four lines, ending *sinner*, . . . *mire*: . . . *ods*, . . .
Gods. Cam, Chambers, Herford, Ridley, Kittredge, NCE, Alexander, Sisson
 have prose in *Flow . . . mire*. (or *mire*:); then verse. Delius, Craig, Williams,
 Deighton follow F. 54 *sinner*.] Collier *fire*, Bulloch *sigher*, Keightley, Kinnear
liar. The idea is to get a rhyme to *mire*. Kellner *fawner*, or *feigner*. Cam and
 others *sinner*, 55 left . . . *mire*.] Proverbial phrase: see Tilley: M, 989. 56 my
 food] roots equals;] F¹ *equals*, F²⁻⁴ *equall*, Editors *equals*; or *equals*, 57
Apemantus's] F¹. ² *Apermantus* F² *Apemantus* F¹ *Apemantus's* 62 Or . . .
 weeping,] Proverbial: see Tilley: W, 638. 68 dich] Kinnear thought *dich*
 caught from *Rich* above. Gould *diet* Spence *rich* (for *enrich*) *dich* is a
 subjunctive form of *do it*, with traces in present dialect. Wright: DD, sub.
Do, verb. paragraphs, gives from Cheshire *Much good deet you* (which is
 our phrase.) Keightley recognized *dich* as a corruption of *do it* Collier^{MS}
doe 't Editors *dich* 69 Captain Alcibiades,] Ff *Captaine*. Alcibiades, (F²⁻⁴
Captaine, Alcibiades,) Editors *Captain Alcibiades*, 73 *bleeding new*,]
 Steevens added hyphen, adopted by Cam and others. Chambers, Kittredge,
 Alexander, Sisson omit hyphen. 76 bid me to 'em!]=invite me to a feast
 on 'em.

would once use our hearts, whereby we might express some part of our zeals, we should think ourselves for ever perfect.

TIMON O, no doubt, my good friends, but the gods themselves have provided that I shall have much help from you. How had you been my friends else? Why have you that charitable title from thousands, did not you chiefly belong to my heart? I have told more of you to myself than you can with modesty speak in your own behalf; and thus far I confirm you. O you gods, think I, what need we have any friends, if we should ne'er have need of 'em? They were the most needless creatures living, should we ne'er have use for 'em, and would most resemble sweet instruments hung up in cases, that keeps their sounds to themselves. Why, I have often wished myself poorer, that I might come nearer to you. We are born to do benefits: and what better or properer can we call our own than the riches of our friends? O, what a precious comfort 'tis to have so many like brothers commanding one another's fortunes! O, joy's e'en made away ere 't can be born! Mine eyes cannot hold out water, methinks, to forget their faults, I drink to you. 80 85 90 95

APEMANTUS Thou weep'st to make them drink, Timon.

SECOND LORD

Joy had the like conception in our eyes,
And at that instant like a babe sprung up.

APEMANTUS

Ho, ho! I laugh to think that babe a bastard. 100

THIRD LORD

I promise you, my lord, you moved me much.

APEMANTUS

Much!

Sound Tucket.

83 from]=as distinct from thousands, did] From Theobald. Ff *thousands?* Did Cam and others follow Theobald. Ridley follows F. 89 keeps] F¹ *keeps* F²⁻⁴ *keeps* Cam and others *keep* Chambers, Ridley *keeps* 92 properer]=more appropriate 94 joy's] F¹⁻³ *ioyes*, F⁴ *Joys*, Rowe *joy*, Cam, Delius, Chambers, Herford, Williams, NCE *joy*, Craig, Deighton *joy!* Ridley, Kittredge, Alexander, Sisson *joy's* 95 ere 't] F¹⁻³ *er 't* F⁴ *ere 't* F⁴ *e're 't* Cam and others *ere 't* Craig *ere it* 96 methinks: . . . I] From Rowe. Ff *me thinks to forget their faults.* I (F⁴ *methinks*.) Cam and others *methinks: . . . faults, I* Chambers, NCE *methinks; . . . faults, I* Kittredge, Alexander, Sisson *methinks. To . . . faults, I faults,*] confession of weakness 98, 99 Joy . . . up.] Reflects popular saying, To look babies in another's eyes (=see images of oneself in pupils of another's eyes) 102 Much!] From Pope. Ff *Much.* Malone, Cam and others *Much!* Sisson *Much.* *Much!* was a contemptuous interjection: cf. Doll Tearsheet in 2 *Henry IV* ii iv 112. *Sound Tucket.*] Ff *Sound Tucket.* Enter the Maskers of Amazons, with Lutes in their hands, dancing and playing. (See note to SD, l. 125.) Cam and others *Tucket, within.* Malone, Delius, Craig, Deighton *Tucket sounded.* Chambers follows

TIMON

What means that trump?

Enter Servant.

How now!

SERVANT Please you, my lord, there are certain ladies most
desirous of admittance. 105

TIMON Ladies! What are their wills?

SERVANT There comes with them a forerunner, my lord, which
bears that office, to signify their pleasures.

TIMON I pray, let them be admitted.

Enter Cupid.

CUPID

Hail to thee, worthy Timon! and to all 110
That of his bounties taste! The five best senses
Acknowledge thee their patron, and come freely
To gratulate thy plenteous bosom: th' ear,
Taste, touch, and smell, pleased from thy table rise;
They only now come but to feast thine eyes. 115

TIMON

They're welcome all: let 'em have kind admittance.
Music, make their welcome!

Exit Cupid.

FIRST LORD

You see, my lord, how ample y' are beloved.

F. Williams, Kittredge, Alexander Sound tucket. 103 *Enter Servant.*] In Ff after *now?* Editors place after *trump?* now!] Ff *now?* Cam, Williams, Deighton *now!* Delius and others *now?* 104, 105 Please . . . admittance.] Two lines in Ff, ending *Ladies . . . admittance.* Prose in Pope, Cam and others. 109 *Enter Cupid.*] Ff Enter Cupid with the Maske of Ladies. Editors Enter Cupid, except Chambers as in F. 110-115 Hail . . . eyes.] In Ff *Haille . . . bosome.* is in prose, and two lines follow, ending *rise: . . . eies (eyes)* The first of these lines reads *There tast, touch all, pleas'd from thy Table rise:* which Theobald, prompted by Warburton, amended to *Th' Ear, Taste, Touch, Smell, pleas'd from thy Table rise,* Cam, following Rann, re-arranged Theobald's division of lines 110-115; and our text follows Cam, reading *touch, and smell,* Chambers, Williams, Herford, Deighton, Kittredge, NCE follow Cam. Craig, Alexander divide as in Cam but omit *and* in l. 114. Delius, Ridley end lines in *all . . . senses . . . freely . . . bosom . . . rise; . . . eyes.* and omit *and* in l. 114. Sisson divides as in Cam, and in l. 114 reads *Taste, touch, smell, all, pleased . . . rise.* 116, 117 They're . . . welcome!] Verse in F^o.; prose in F². Editors verse. 116 They're] F¹ They're F². Their F¹ They're Steevens, Craig They are welcome] F¹ welcome 117 Music, make] From Steevens. Ff *Musicke make* Cam and others *Music, make* Ridley *Music make* *Exit Cupid.*] Added by Capell, widely adopted, Chambers omits. 118 FIRST LORD] Ff Luc. Capell, Cam and others prefix for First Lord. y' are] F¹ y' are F². ye are F³ you are Rowe, Cam and others you're Kit-

Music. Enter Cupid, with a mask of Ladies as Amazons, with lutes in their hands, dancing and playing.

APEMANTUS

Hoy-day!

What a sweep of vanity comes this way! 120

They dance! They are mad women.

Like madness is the glory of this life,

As this pomp shows to a little oil and root.

We make ourselves fools, to disport ourselves,

And spend our flatteries, to drink those men 125

Upon whose age we void it up again

With poisonous spite and envy.

Who lives that 's not depraved or depraves?

Who dies that bears not one spurn to their graves

Of their friends' gift? 130

I should fear those that dance before me now

Would one day stamp upon me. 'T has been done:

Men shut their doors against a setting sun.

The Lords rise from table, with much adoring of Timon, and to show their loves, each single out an Amazon, and all dance, men with women, a lofty strain or two to the hautboys, and cease.

TIMON

You have done our pleasures much grace, fair ladies,

tredge, Alexander, Sisson y' are *Music. . . . playing.*] Added after Capell. For Ff, see note to l. 102. Editors follow Capell, except Chambers who omits. 119 Hoy-day!] Ff *Hoyday* in one line. A rhyme is intended. Pope made *Hoy-day . . . way!* one line. Johnson *Heyday*. Cam and others *Hoy-day*, Craig, Deighton, Kittredge *Hoy-day!* Many editors one line as in Pope. 121 They . . . women.] Steevens thought this derived from Cicero: *Nemo enim fere saltat sobrius, nisi forte insanit*. Baldwin: LG, ii 373, is sceptical. 121 They dance!] F¹⁻³ *They daunce?* F⁴ *They dance*, Cam and others *They dance!* Kittredge, Alexander, Sisson *They dance?* 122 Like . . . life,]=The glory of this life is equally as mad as the dance. 123 As . . . root.]=As this pompous feast appears compared with a simple repast of oil and root. 125 drink]=swallow For the idea involved, cf. *Othello* iii iv 104-106. Kinnear proposed *them* for *it* in l. 126. 126 Upon . . . again] This obscure passage may be interpreted as "By means of flattery we get entertained and so swallow up the substance of those men; and upon attaining an age equal to theirs, we vomit it forth again by way of poisonous spite and envy." again] F¹⁻³ *agen* F⁴ *agen*. 130 gift?] F¹ *guift*: F¹⁻³ *gift* F⁴ *gift?* 132 'T has] F¹ *Tas* F² *Tas* F³ *'Tas* Cam and others *'t has* Kittredge, Alexander, Sisson *'T has* 133 Men . . . sun.] Version of the proverb, Men rejoice in the rising, not the setting sun. See Tilley: S, 979. 133 *The . . . cease.*] From Ff, with spelling *Hoboyes*, Editors follow F, with spelling *hautboys*, (See also next note.) Single] From Ff. Pope, Cam and others singles Kittredge, Alexander, Sisson Single 134 You . . . ladies,] Two lines in Ff, ending *pleasures . . . (faire Ladies)* One line in Pope, Cam and others.

Set a fair fashion on our entertainment, 135
 Which was not half so beautiful and kind.
 You have added worth unto 't and lustre,
 And entertained me with mine own device.
 I am to thank you for 't.

FIRST LADY

My lord, you take us even at the best. 140

APEMANTUS Faith, for the worst is filthy and would not hold
 taking, I doubt me.

TIMON

Ladies, there is an idle banquet attends you. -
 Please you to dispose yourselves.

ALL LADIES

Most thankfully, my lord. 145

Exeunt Cupid and Ladies.

TIMON

Flavius!

FLAVIUS

My lord?

TIMON The little casket bring me hither.

FLAVIUS

Yes, my lord. (*Aside*) More jewels yet!
 There is no crossing him in 's humour;
 Else I should tell him—well, i' faith, I should— 150
 When all 's spent, he 'ld be crossed then, and he could.
 'Tis pity bounty had not eyes behind,
 That man might ne'er be wretched for his mind. *Exit.*

FIRST LORD

Where be our men?

SERVANT

Here, my lord, in readiness. 155

140 FIRST LADY] From Johnson conj., Steevens. Ff I Lord. Editors First Lady. My . . . best.] From Ff. Thirlby and Tyrwhitt proposed *ever* for *even* Malone explained as "You have conceived the fairest of us," and quoted *Faerie Queene* vi 9, 40, "He would commend his guift, and make the best;" 143 idle banquet]=slight repast of fruit, etc. 145 *Exeunt . . . Ladies.*] From Capell. Ff *Exeunt*. Editors follow Capell. 147 lord?] From Dyce. Ff *Lord*. Cam, Chambers, Herford, Williams, Ridley, Kittredge, NCE, Alexander, Sisson *lord?* Delius *lord*. Craig, Deighton *lord!* 148 (*Aside*)] Added by Johnson, generally adopted. 150 him—well,] From Rowe. Ff *him well*, Kinnear *him all*, Cam and others *him—well* Delius, Craig, Sisson *him well*, Kittredge, NCE bracket *him well* (i' . . . *should*), *should—*] F¹.^a *should*; F².^a *should*, Cam and others *should—* Delius, Craig, Deighton, Sisson *should*, Chambers *should*. (See preceding note for Kittredge, NCE.) 151 he 'ld] F¹.^a *hee 'ld* F².^a *he 'd* Cam, Chambers, Herford, Ridley, Kittredge *he 'ld* Johnson, Craig, Delius and others *he 'd* 153 for]=on account of

SECOND LORD

Our horses!

Enter Flavius, with the casket.

TIMON

O my friends,
 I have one word to say to you: look you, my good lord,
 I must entreat you, honour me so much
 As to advance this jewel: accept it and wear it,
 Kind my lord.

160

FIRST LORD

I am so far already in your gifts—

ALL

So are we all.

Enter a Servant.

SERVANT

My lord, there are certain nobles of the Senate
 Newly alighted and come to visit you.

165

TIMON

They are fairly welcome.

FLAVIUS

I beseech your honour,
 Vouchsafe me a word: it does concern you near.

TIMON

Near! Why, then, another time I'll hear thee.
 I prithee, let 's be provided to show them entertainment.

FLAVIUS (*aside*)

I scarce know how.

170

156 *Enter . . . casket.*] Added by Cam, widely adopted. 158 lord,] F¹,² L.
 160 advance]=increase in value by accepting and wearing jewel:] F¹,²
lewell, F³,⁴ *Jewel*, Cam and others *jewel*; Ridley *jewel*, Kittredge, NCE,
 Sisson *jewel*. accept it] F¹ *accept it*, F²⁻⁴ *accept*, Cam and others *accept it*
 Delius, Ridley *accept it*, Kittredge *Accept* NCE, Sisson *Accept it* (Sisson *it*,)
 164, 165 My . . . you.] Divided as in Capell. Prose in Ff. Prose in Cam,
 Deighton, Ridley, Alexander, Sisson. Verse in Delius, Craig, Chambers,
 Herford, Williams, Kittredge, NCE. 166] After *welcome*. Ff have *Enter*
 Flavius. Editors omit. Kittredge, NCE, Alexander here add SD *Exit Servant*.
 166-168 I beseech . . . thee.] The situation and language closely resemble
 those in *Julius Caesar* III, i 6-8. 166, 167 I . . . near.] Divided as in Capell.
 Prose in Ff. Delius, Craig, Chambers, Herford, Williams, Kittredge, NCE
 follow Capell. Prose in Cam and others. 168, 169 Near! . . . entertainment.]
 We treat this as verse. It is difficult to tell if verse or prose is intended in Ff.
 Keightley read *provided now* and ended lines 168-170 in *thee . . . now . . . how*.
 Cam, Deighton, Sisson prose. Delius and others verse, ending *thee . . .*
entertainment. Kittredge verse, ending *prithas . . . entertainment*. 170 (*aside*)
 Added by Johnson, generally.

Enter another Servant.

SECOND SERVANT

May it please your honour, Lord Lucius,
Out of his free love, hath presented to you,
Four milk-white horses, trapped in silver.

TIMON

I shall accept them fairly: let the presents
Be worthily entertained.

Enter a third Servant.

How now! what news? 175

THIRD SERVANT Please you, my lord, that honourable gentleman,
Lord Lucullus, entreats your company to-morrow to hunt with
him, and has sent your honour two brace of greyhounds.

TIMON

I'll hunt with him; and let them be received,
Not without fair reward.

FLAVIUS (*aside*) What will this come to? 180

He commands us to provide and give great gifts,
And all out of an empty coffer;
Nor will he know his purse, or yield me this,
To show him what a beggar his heart is,
Being of no power to make his wishes good. 185

His promises fly so beyond his state
That what he speaks is all in debt, he owes
For ev'ry word. He is so kind that he now
Pays interest for 't; his land's put to their books.
Well, would I were gently put out of office 190
Before I were forced out!

Happier is he that has no friend to feed
Than such that do e'en enemies exceed.

I bleed inwardly for my lord. *Exit.*

TIMON

You do yourselves

Much wrong, you bate too much of your own merits. 195

171 SECOND SERVANT] From Rowe. Ff Ser. Cam and others Second Servant. Kittredge Serv. 176 THIRD SERVANT] Kittredge Serv. 179, 180 I'll . . . reward.] Divided as in Hamner. Ff end in *him*, . . . Reward. Editors follow Hamner. 180 (*aside*) Added by Johnson, generally adopted. 180-182 What . . . coffer:] Divided as in Steevens. Ff print *What . . . to?* in separate line with *He . . . Coffer*; as prose. Prose in Pope. Cam, Ridley have *He . . . coffer*: as prose, *What . . . to?* completing l. 180. Dalius, Craig and others follow Steevens. Deighton *What . . . coffer*; as prose. 187-191 That . . . out!] Divided as in Capell. Ff end in *word*: . . . for 't; . . . were . . . out. Editors follow Capell. 190 gently put] Hudson, Kellner *put gently*. 191 Before] F¹ before F², ere F³, e'er Editors Before forced out] F¹ forc'd out: F², forc'd: Cam and others forced out (some forc'd) Sisson forced out. 194-196 You . . . love.] Divided as in Malone. Ff end in *wrong*, . . . merits. . . . Lous

Here, my lord, a trifle of our love.

SECOND LORD

With more than common thanks I will receive it.

THIRD LORD

O, he's the very soul of bounty!

TIMON

And now I remember, my lord, you gave
Good words the other day of a bay courser
I rode on. 'Tis yours, because you liked it.

200

THIRD LORD

O, I beseech you, pardon me, my lord, in that.

TIMON

You may take my word, my lord: I know, no man
Can justly praise, but what he does affect.
I weigh my friend's affection with mine own.
I'll tell you true. I'll call to you.

205

ALL LORDS

O, none so welcome.

TIMON

I take all and your several visitations
So kind to heart, 'tis not enough to give.
Methinks, I could deal kingdoms to my friends,
And ne'er be weary. Alcibiades,
Thou art a soldier, therefore seldom rich:
It comes in charity to thee; for all thy living
Is 'mongst the dead, and all the lands thou hast
Lie in a pitched field.

210

ALCIBIADES

Ay, defiled land, my lord.

215

Prose in Pope. Cam and others follow Malone. Alexander follows F. 197 With . . . it.] Two lines in Ff, ending *thanks . . . it*. One line in Pope 1; prose in Pope 2. Prose in Cam. One line of verse in Delius and others. 199-201 And . . . it.] Divided as in Steevens. Prose in Ff. (Capell, Steevens, Keightley read *remember me*.) Prose in Cam, Deighton, Ridley, Alexander, Sisson. Delius, Craig, Chambers, Herford, Williams, Kittredge, NCE divide F as in Steevens. 201 rode] F¹. ^arod 202 THIRD LORD] Ff I. L. Rann (Capell conj.) prefixed for Third Lord. Cam and others prefix for Third Lord. Malone 2 Herford (Sec.) Lord. Chambers, Sisson First Lord. 203-206 You . . . you.] Prose in Ff. 204-206 Cam . . . you. arranged as verse by Johnson. Prose in Cam, Deighton, Sisson. Delius, Craig, Chambers, Herford, Williams, Ridley, Kittredge, NCE, Alexander follow Johnson. 206, 207 I'll tell . . . welcome.] One line in Delius, Craig, Chambers, Herford, Williams, Kittredge, NCE. l. 207 a separate line in Cam, Deighton, Ridley, Alexander, Sisson. 206 I'll call to you.] Dyce glosses *call to* as "call on." Schmidt as "apply to a person for assistance." 215 Lie . . . lord.] Prose in Ff. One line in Delius, Craig and others. Two prose lines in Cam, Deighton, Ridley, Alexander. The passage echoes *Ecclesiasticus*, xiii 1. (Noble: B, 238.) 215 Ay, defiled] F¹ I, defil'd F²⁻⁴ I defie Editors Ay, defiled (some defil'd) Note the word-play on

FIRST LORD

We are so virtuously bound—

TIMON

And so

Am I to you.

SECOND LORD

So infinitely endeared—

TIMON

All to you. Lights, more lights!

FIRST LORD

The best of happiness,

Honour and fortunes, keep with you, Lord Timon!

220

TIMON

Ready for his friends.

Exeunt all but Apemantus and Timon.

APEMANTUS

What a coil 's here!

Serving of becks and jutting-out of bums!

I doubt whether their legs be worth the sums

That are given for 'em. Friendship 's full of dregs:

Methinks, false hearts should never have sound legs.

225

Thus honest fools lay out their wealth on curtsies.

TIMON

Now, Apemantus, if thou wert not sullen,

I would be good to thee.

APEMANTUS No, I 'll nothing: for if I should be bribed too, there
 would be none left to rail upon thee; and then thou wouldst sin 230
 the faster. Thou giv'st so long, Timon, I fear me thou wilt give
 away thyself in paper shortly. What needs these feasts, pomps
 and vainglorious?

pitched . . . defiled, which occurs several times in Shakespeare, and echoes *Ecclesiasticus*, xiii 1. 216, 217 We . . . endeared—] Divided as in Capell. Prose in Ff, Cam, Delius, Deighton, Alexander. Craig and others follow Capell. Ridley treats *We . . . so* as one line; *Am . . . you*. and *So . . . endear'd*— as two others in prose. 216 bound—] Ff *bound*. Pope, Cam and others *bound*— 217 endeared—] Ff *endeere'd*. or *endeare'd*. Rowe, Cam and others *endear'd*— or *endeared*— 219, 220 The . . . Timon!] Divided as in Steevens. Ff. end in *Fortunes . . . Timon*. Prose in Ff, Cam, Deighton, Alexander. Delius, Craig and others follow Steevens 221 *Exeunt . . . Timon*.] From Cam. Ff *Exeunt* Lords. Herford and others follow Cam. Delius, Craig, Deighton *Exeunt* Alcibiades, Lords, etc. Williams *Exeunt* Lords. Kittredge *Exeunt* Lords and others. Manent Apemantus and Timon. 221-224 What . . . 'em.] Divided as in Rowe. Prose in Ff. Cam and others follow Rowe. Prose in Sisson. 222 Serving of becks] Warburton suggested *Serving of becks*, to which Edwards, 124, Nares, etc., objected, and Hanmer *Screwing of backs*. Johnson pointed out that *beck* meant "a salutation made with the head", quoting Milton's *Lycidas* 28, "Nods and becks and wreathed smiles", and adding "to serve a beck, is to offer a salutation". See NED s.v. *beck* sb.¹ 3. 232 in paper] Theobald (Warburton con.) in *proper* Warburton first explained F as

TIMON Nay, and you begin to rail on society once, I am sworn not to give regard to you. Farewell, and come with 235 better music. *Exit.*

APEMANTUS So. Thou wilt not hear me now: thou shalt not then.

I'll lock thy heaven from thee.

O, that men's ears should be

To counsel deaf, but not to flattery!

Exit. 240

ACT II

SCENE I. ATHENS. A SENATOR'S HOUSE.

Enter a Senator, with papers in his hand.

SENATOR

And late five thousand: to Varro and to Isidore

He owes nine thousand; besides my former sum,

Which makes it five and twenty. Still in motion

Of raging waste? It cannot hold: it will not.

If I want gold, steal but a beggar's dog

5

And give it Timon, why, the dog coins gold.

If I would sell my horse and buy twenty moe

Better than he, why, give my horse to Timon;

Ask nothing, give it him, it foals me straight

And able horses. No porter at his gate,

10

meaning "be ruined by his securities entered into;" but this has had little favour. Kinnear conj., Hudson *in person* Johnson, Cam and others follow F *in paper* Deighton suggested *in quervo* (short Spanish jacket). But the sense is illustrated by subsequent incidents, and the meaning is that Timon will ruinously dispose of all his wealth by the issue of bonds to feed his profligacy. See II i 34, etc. 237-240 So. . . flattery!] Arranged as in Ff. Pope ended lines in *them* . . . *thee: be . . . flattery.* Collier, Delius end in *now; . . . thee . . . be . . . flattery.* Chambers ends in *So . . . then . . . be . . . flattery!* Craig, Herford, Williams, Kittredge, NCE, Sisson end in *So: . . . then: . . . thee . . . be . . . flattery.* (stops differ.) Cam, Delius, Ridley, Alexander follow F. 238 I'll . . . thee.] Johnson interpreted *thy heaven* as "The pleasure of being flattered." Mason's note is more acceptable: "By his heaven, he means *good advice* . . . The following lines confirm this explanation." ACT II SCENE I.] Added by ROWE. ATHENS. . . HOUSE.] Added after Capell. *with . . . hand.*] Added by Capell. Cam and others follow Capell. Chambers omits. Sisson at his desk. The speech-prefixes in this Scene in F¹ are: Sen.; Ca. I And . . . thousand;] Timon's recent loan from the Senator. 9 me straight] From Ff. Cam, Ridley *me straight* Delius, Craig, Chambers, Herford, Williams, Deighton *me, straight* Kittredge, NCE, Alexander, Sisson *me straight*, 10 And able horses.] F¹, ² And . . . Horses: F², ⁴ An . . . Horses: Cam and others *And able horses.* Deighton, Ridley *And able horses:* In our text "straight and able" describes the foals produced. For *straight of*

But rather one that smiles and still invites
 All that pass by. It cannot hold: no reason
 Can found his state in safety. Caphis, ho!
 Caphis, I say!

Enter Caphis.

CAPHIS

Here, sir; what is your pleasure?

SENATOR

Get on your cloak, and haste you to Lord Timon: 15
 Importune him for my moneys. Be not ceased
 With slight denial; nor then silenced, when—
 'Commend me to your master'—and the cap
 Plays in the right hand, thus: but tell him,
 My uses cry to me; I must serve my turn 20
 Out of mine own; his days and times are past,
 And my reliances on his fracted dates
 Have smit my credit. I love and honour him,
 But must not break my back to heal his finger.
 Immediate are my needs; and my relief 25
 Must not be tossed and turned to me in words,
 But find supply immediate. Get you gone:
 Put on a most importunate aspect,
 A visage of demand; for, I do fear,
 When every feather sticks in his own wing, 30
 Lord Timon will be left a naked gull,
 Which flashes now a phoenix. Get you gone.

CAPHIS

I go, sir.

SENATOR

'I go, sir!' Take the bonds along with you,

Venus and Adonis, l. 297; for *able* horse, cf. 2 *Henry IV* i i 43. *straight* is sometimes taken to mean "straightway"; difficult of acceptance in this context. 13 found] From Hamner. Ff *sound* Cam and others *found* Kittredge, Alexander, Sisson *sound* Johnson explains, "Reason cannot find his fortune to have any safe or solid foundation." 19 hand, thus: but] Pope *hand*,—*thus but* Cam, Williams, Herford, Ridley *hand, thus: but* Delius, Craig *hand, thus:—but* Chambers, Deighton, Kittredge, NCE, Alexander *hand, thus: but* Sisson *hand, thus—but* him,] F¹ *him*, F²⁻⁴ *him, sirrah*, Keightley *him that* Editors *him, or him* The mid-line pause and gesture after *thus* compensate metrically. 24 break my back] Proverbial phrase: Tilley: B, 16. 30, 32 When . . . phoenix.] There is a pun on *gull* which meant both a dupe and a featherless nestling. *his*—its The meaning is that when Timon has returned his borrowed sums to the lenders, he will be stripped bare. The passage is ultimately based on Aesop's fable. See Anders, 18; Baldwin: LG, i 619. On the proverbial use of the idea, see Tilley: B, 375. 34 'I go, sir!'] F¹⁻⁴ *I go sir?* F¹ *I go, Sir?* Omitted by Dyce, Deighton, Kittredge, NCE, Alexander. Cam, Craig, Chambers, Williams, Herford *'I go, sir!'* Delius, *I go Sir.*

And have the dates in compt.

CAPHIS
SENATOR

I will, sir.

Go.

Exeunt 35

SCENE II. ATHENS. A HALL IN TIMON'S HOUSE.

Enter Flavius, with many bills in his hand.

FLAVIUS

No care, no stop! So senseless of expense,
That he will neither know how to maintain it,
Nor cease his flow of riot; takes no account
How things go from him; nor resumes no care
Of what is to continue. Never mind
Was to be so unwise, to be so kind.
What shall be done? He will not hear till feel.
I must be round with him, now he comes from hunting.
Fie, fie, fie, fie!

5

Enter Caphis, with the Servants of Isidore and Varro.

CAPHIS

Good even, Varro. What, you come for money?

10

VARRO'S SERVANT

Is 't not your business too?

CAPHIS

It is: and yours too, Isidore?

Sisson *'I go sir.'* Ridley *Ay, go sir!* 35 in compt.] From Theobald. Ff *in*.
Come. Hammer *in count*. Keightley conj. *in mind*. Cam and others *in compt*.
Ridley *in*. Come. Sisson *in—Come. have the dates in compt*=estimate the
interest due according to the dates of the loans. SCENE II.] Added by Rowe.
ATHENS. . . . HOUSE.] Added after Rowe. *Flavius*.] From Rowe. Ff Steward,
The speech-prefixes in this Scene in F¹ are: Stew., Ste.; Cap., Caph.; Var.,
Varro; Isid., Isi.; Tim.; Ape., Ap.; Al., All; Foole; Page, Boy; Ser.; Flam.
4 resumes] Ff *resume* Rowe, Cam and others *resumes* Schmidt cites some
full forms for short ones: *rebate* for *bate*, *redeliver* for *deliver*, *regreet* for
greet; and Kellner, p. 169, gives others; but *resume* seems here to have the
force not merely of *take* but *take anew* 5, 6 Never . . . kind.] This may be
understood in several ways. Assuming from the context that *kind*=benevo-
lent, we may paraphrase "Never was there a mind destined to be so unwise
in order to be so kind" i.e. in bestowing gifts. 7 done?] Ff *done*, Rowe,
Cam and others *done*? Ridley *done*, till feel.] Ellipsis of *he* Keightley conj.
till he feel. Cam, Craig, Williams, Herford, Ridley *till feel*: Delius, Chambers,
Deighton, Kittredge, NCE, Alexander, Sisson *till feel*. 8 round]=effectively
direct 9 *with the Servants of*] Added by Johnson, generally adopted or
adapted. Chambers and Isidore's and Varro's men. 10-16 Good . . . lord.]
arranged as in Ff. Cam, Deighton, Ridley, Alexander, Sisson follow F.
Capell, Delius, Craig, Chambers, Williams, Herford, NCE end lines in
What, . . . too? . . . so . . . it . . . lord. Kittredge ends in *money? . . . too? . . .*
so . . . it . . . lord. 11, 15, etc. VARRO'S SERVANT] From Malone, Ff through-

ISIDORE'S SERVANT

It is so.

CAPHIS

Would we were all discharged!

VARRO'S SERVANT

I fear it.

15

CAPHIS

Here comes the lord.

Enter Timon and his Train, and Alcibiades.

TIMON

So soon as dinner's done, we'll forth again,
My Alcibiades. With me? What is your will?

CAPHIS

My lord, here is a note of certain dues.

TIMON

Dues! Whence are you?

CAPHIS

Of Athens here, my lord.

20

TIMON

Go to my steward.

CAPHIS

Please it your lordship, he hath put me off
To the succession of new days this month.
My master is awaked by great occasion
To call upon his own, and humbly prays you,
That with your other noble parts, you'll suit
In giving him his right.

25

TIMON

Mine honest friend,

I prithee but repair to me next morning.

CAPHIS

Nay, good my lord,—

TIMON

Contain thyself, good friend.

VARRO'S SERVANT

One Varro's servant, my good lord,—

30

out the Scene Var. or Varro. Editors follow Malone. (Chambers Varro's Man.) 13, 31, etc. ISIDORE'S SERVANT] From Malone. Ff throughout the Scene Isid. or Isi. Editors follow Malone. (Chambers Isidore's Man.) 14 discharged!] Refers to the debts. 16 and Alcibiades.] Added by editor. (Ff Enter Timon and his Train. Cam and others Enter Timon, Alcibiades, Lords, and others. Kittredge, etc. Enter Timon and his Train, with Alcibiades.) Chambers follows F. 18 With me? What] Ff *With me, what* Cam and others *With me? what* Kittredge, Alexander, Sisson *With me? What* NCE *With me what* 29, 30 lord,—] Rowe's dash, adopted by Cam and others. Kittredge, Sisson *lord—... lord.* Ff *Lord.* Chambers *lord!... lord!* 30-33 One... past.] Arranged as in Ff. Cam, Deighton, Ridley, Alexander arrange as in F. Steevens, Craig, Chambers, Williams, Herford, Kittredge end lines in *Isidore*:

ISIDORE'S SERVANT

From Isidore: he humbly prays your speedy payment.

CAPHIS

If you did know, my lord, my master's wants,—

VARRO'S SERVANT

'Twas due on forfeiture, my lord, six weeks and past.

ISIDORE'S SERVANT

Your steward puts me off, my lord, and I

Am sent expressly to your lordship.

35

TIMON

Give me breath.

I do beseech you, good my lords, keep on:

I'll wait upon you instantly.

Exeunt Alcibiades, Lords, &c.

(*To Flavius*) Come hither. Pray you,

How goes the world, that I am thus encountered

With clamorous demands of debt, broken bonds,

40

And the detention of long since due debts,

Against my honour?

FLAVIUS

Please you, gentlemen,

The time is unagreeable to this business.

Your importunacy cease till after dinner,

That I may make his lordship understand

45

Wherefore you are not paid.

TIMON

Do so, my friends. See them well entertained.

Exit.

... payment,— ... wants,— ... weeks, ... past. (stops differ.) NCE ends in lord,— ... Isidore. ... payment. ... wants— ... weeks ... past. Sisson ends in Isidore. ... payment. ... wants— with 'Twas ... past. in prose. 32 wants,—] Ff wants. Cam and others wants,— Chambers, Herford, Kittredge, NCE, Alexander, Sisson wants— 33 forfeiture,] Timon's liability under the bond. 34, 35 Your ... lordship.] Divided as in Ff. Malone, Delius, Craig, Chambers, Williams, Herford, Kittredge, NCE treat *And past. ... lord*, as one line, and *And I ... lordship*. as another. Cam, Ridley divide as in F. Prose in Deighton, Alexander, Sisson. 38 *Exeunt ... &c.*] Added by Capell, widely adopted. Some omit &c. (*To Flavius*)] Added by Johnson, generally adopted. 40 debt, broken] From Ff. Steevens (1793), Cam, Craig, Chambers, Williams, Herford, Deighton, Kittredge, NCE, Alexander *date-broken* Malone *date-broken* Keightley supposed that *debt* was caught from the next line. In defence of *date-broken* one may say that it is only another form of *fracted dates* in ii 22; but it is difficult to see how *date-broken* could get printed as *debt*, broken F presents good sense. Hanmer, Johnson, Delius *broken* Ridley, Sisson *debt, broken* 41 long since due] From Ff. Cam and others *long-since-due* Sisson *long since due* 47 Do ... entertained.] There is some uncertainty about the persons to whom these words are addressed. *Do so, my friends*, seems spoken to the gentlemen whom Flavius has asked to wait until after dinner. *See them*

FLAVIUS

Pray, draw near.

*Exit.**Enter Apemantus and Fool.*

CAPHIS

Stay, stay, here comes the fool with Apemantus.

Let 's ha' some sport with 'em.

50

VARRO'S SERVANT

Hang him, he 'll abuse us.

ISIDORE'S SERVANT

A plague upon him, dog!

VARRO'S SERVANT

How dost, fool?

APEMANTUS

Dost dialogue with thy shadow?

VARRO'S SERVANT

I speak not to thee.

55

APEMANTUS

No, 'tis to thyself. (*To the Fool*) Come away.

ISIDORE'S SERVANT

There 's the fool hangs on your back already.

APEMANTUS

No, thou stand'st single; th' art not on him yet.

CAPHIS

Where 's the fool now?

APEMANTUS He last asked the question. Poor rogues, and 60
usurers' men! bawds between gold and want!

ALL SERVANTS What are we, Apemantus?

APEMANTUS Asses.

ALL SERVANTS Why?

APEMANTUS That you ask me what you are, and do not know 65
yourselves. Speak to 'em, fool.

well entertained. would be addressed to the Steward or the Servants (according to F Timon has entered with his Train); and Flavius's *Pray, draw near.* is again to the creditors, bidding them gather together, so that the Servants may offer them seats, etc. The episode of Apemantus and Fool which follows appears to be an insertion not well fitted in. See also note to l. 120. *Exit.*] Ff omit. Pope *Exit* Tim. Cam and others *Exit.* Chambers omits. 48 *Exit.*] Ff, Cam and others *Exit.* Chambers *Exeunt* Timon and Flavius. 49, 50 *Stay . . . 'em.*] Divided as in Steevens. Prose in Ff. Cam and others prose. Kittredge, Sisson divide as in Steevens. 50 *ha' F¹⁻⁴ ha F⁴ have* Cam and others *ha' Johnson, Delius have* 56 (*To the Fool*)] Added by Johnson, generally adopted. 57] Johnson added *To Var.* Cam and others omit. Delius, Craig, Williams, Kittredge, NCE, Alexander, Sisson add *SD To Varro's Servant.* 58 *th' art*] From F⁴. F¹⁻⁴ *thou art* Collier, Cam and others *thou 'rt* Kittredge, Alexander, Sisson *th' art* 62, 64, etc. ALL SERVANTS] Ff All. (F⁴ Al. in l. 62) Editors prefix for All Servants, except Chambers All.

FOOL	How do you, gentlemen?	
ALL SERVANTS	Gramercies, good fool. How does your mistress?	
FOOL	She 's e'en setting on water to scald such chickens	
	as you are. Would we could see you at Corinth!	70
APEMANTUS	Good! gramercy.	

Enter Page.

FOOL	Look you, here comes my mistress' page.	
PAGE <i>(to the Fool)</i>	Why, how now, captain! What do you in this wise company? How dost thou, Apemantus?	
APEMANTUS	Would I had a rod in my mouth that I might answer thee profitably.	75
PAGE	Prithee, Apemantus, read me the superscription of these letters. I know not which is which.	
APEMANTUS	Canst not read?	
PAGE	No.	80
APEMANTUS	There will little learning die then, that day thou art hanged. This is to Lord Timon; this to Alcibiades. Go: thou wast born a bastard, and thou 't die a bawd.	
PAGE	Thou wast whelped a dog, and thou shalt furnish a dog's death. Answer not; I am gone. <i>Exit.</i>	85
APEMANTUS	E'en so thou outrun'st grace. Fool, I will go with you to Lord Timon's.	
FOOL	Will you leave me there?	
APEMANTUS	If Timon stay at home. You three serve three usurers?	90
ALL SERVANTS	Ay, would they served us!	
APEMANTUS	So would I—as good a trick as ever hangman served thief.	

68 Gramercies, . . . mistress?] Prose in Pope. Two lines in Ff, ending *Foole*: . . . *Mistris*? Editors prose. 70 Corinth!] The city was famed in ancient times for luxurious profligacy, and hence the name was a synonym for a house of ill-fame. See Sugden, 130, and Tilley: M, 202. 72 my mistress' page.] Douce, ii 73, remarks, "The fool in this play is a very obscure and insignificant character. Dr. Johnson's conjecture that he belongs to one of Alcibiades's mistresses is extremely probable." 72, 99 mistress'] Theobald *mistress's* F¹⁻² *Masters* F⁴ (L 72) *Master's* Cam and others *mistress'* Chambers, Ridley *master's* 73 (*to the Fool*)! Added by Johnson, generally adopted. 74 Apemantus?] From F⁴. F¹⁻² Apemantus? 77 PAGE] F¹⁻² Boy, F⁴ Page .Editors Page. 83 thou 't] From F¹⁻². F⁴, Cam and others *thou 'lt* Herford, Kittredge, Alexander, Sisson *thou 't* 85] To die like a dog was proverbial: see Tilley: D, 509. 86-93 E'en . . . thief.] Irregular verse in Ff. Prose in Cam and others. 86 E'en] Ff *E'ne* or *E'en* Johnson *Ey'n* Delius *Even* 89 If . . . home.] If Timon remain at home, there 'll be a fool present. 91 Ay, would] Ff *I would* Cam and others *Ay: would* Delius *Ay: would* Chambers, Ridley *I would* Kittredge, Sisson *Ay. Would* 92 I—as] From Rowe. Ff *I: As* Cam and others *I,—as* Craig *I, as*

- FOOL Are you three usurers' men?
 ALL SERVANTS Ay, fool. 95
 FOOL I think no usurer but has a fool to his
 servant. My mistress is one, and I am her fool. When men
 come to borrow of your masters, they approach sadly and go
 away merry; but they enter my mistress' house merrily and go
 away sadly: the reason of this? 100
 VARRO'S SERVANT I could render one.
 APEMANTUS Do it then, that we may account thee a whore-
 master and a knave; which notwithstanding, thou shalt be no
 less esteemed.
 VARRO'S SERVANT What is a whoremaster, fool? 105
 FOOL A fool in good clothes, and something like
 thee. 'Tis a spirit. Sometime 't appears like a lord; sometime
 like a lawyer; sometime like a philosopher, with two stones more
 than 's artificial one. He is very often like a knight; and,
 generally, in all shapes that man goes up and down in from 110
 fourscore to thirteen, this spirit walks in.
 VARRO'S SERVANT Thou art not altogether a fool.
 FOOL Nor thou altogether a wise man: as much
 foolery as I have, so much wit thou lack'st.
 APEMANTUS That answer might have become Apemantus. 115
 ALL SERVANTS Aside, aside: here comes Lord Timon.

Enter Timon and Flavius.

- APEMANTUS Come with me, fool, come.
 FOOL I do not always follow lover, elder brother, and
 woman; sometime the philosopher.

Exeunt Apemantus and Fool.

- FLAVIUS
 Pray you, walk near: I 'll speak with you anon. 120

Chambers, Kittredge, Alexander, Sisson *I—as* 103 notwithstanding, thou] From Theobald. Ff *notwithstanding thou* 107 't appears] F¹⁻³ *'t appears* F⁴ *'t appears* Delius *it appears* 109 than 's] Malone *than his* Cam and others *than 's* 112 Thou . . . fool.] Cf. *Lear* i iv 160, *This is not altogether fool, my lord.* 113, 114 Nor . . . lack 'st.] Two lines in Ff, ending *man, . . . lack 'st.* Prose in Pope, Cam and others. 118 and] F¹ *and* 119 *Exeunt . . . Fool.*] Added by Cam after Capell, widely adopted. Sisson *Exeunt Apemantus, Fool, and Servants.* after l. 119. 120 *Pray . . . anon.*] Two lines in Ff, ending *neere, . . . anon.* One line in Pope, Cam and others. It is sometimes held that *Pray you, walk near:* is an inadvertent repetition of, *Pray, draw near.* cf. l. 48, the intervening matter with Apemantus being an interpolation. That poorly fitted matter has been added is probably true; but l. 120 seems addressed to the Servants, who withdraw according to F's

Exeunt Servants.

TIMON

You make me marvel. Wherefore, ere this time,
 Had you not fully laid my state before me,
 That I might so have rated my expense
 As I had leave of means?

FLAVIUS

You would not hear me
 At many leasures I proposed.

TIMON

Go to:—

125

Perchance some single vantages you took,
 When my indisposition put you back;
 And that unaptness made your minister
 Thus to excuse yourself.

FLAVIUS

O my good lord,
 At many times I brought in my accompts,
 Laid them before you. You would throw them off
 And say you found them in mine honesty.
 When for some trifling present you have bid me
 Return so much, I have shook my head and wept;
 Yea, 'gainst th' authority of manners prayed you
 To hold your hand more close. I did endure
 Not seldom nor no slight checks, when I have
 Prompted you in the ebb of your estate
 And your great flow of debts. My loved lord,
 Though you hear now, too late!—yet now 's a time—

130

135

140

Exeunt. before Timon and Flavius begin their confidential talk on finance. *Exeunt Servants.*] From Capell. Ff *Exeunt.* Cam and others follow Capell. For Sisson, see note to l. 119. 121 *marvel.* Wherefore,] F¹.^a *meruell wherefore* F².⁴ *marvel wherefore* Rowe, Cam, Williams *marvel; wherefore,* Delius, Craig, Herford, Deighton *marvel: wherefore* Chambers *marvel, wherefore* Ridley *marvel wherefore,* Alexander, Sisson *marvel wherefore* Kittredge, NCE *marvel. Wherefore* 122 *me.*] Ff *me,* Cam and others *me,* Delius, Chambers, *me;* 124 *means?*] From Capell. Ff *meanes.* Cam and others *means?* Chambers, Ridley, Alexander *means.* 125 *proposed.*] F¹ *propose.* Editors *propos'd.* or *proposed.* 128 *your*] F¹ *your* F².⁴ *you* Coleridge thought *your* more in Shakespeare's manner. Ritson preferred *you* Editors *your* 130 *accompts.*] From Ff. Rowe, Cam and others *accounts,* Chambers, Kittredge, Sisson *accompts,* 131 *you.* You] Ff *you, you* Rowe, Cam and others *you; you* Delius *you: you* Kittredge *you.* You 132 *found*] F¹ *sound* Editors *found* 133 *for*]—in return for 140 *you hear . . . time—*] Ff *you heare now (too late) yet nowes a time, (F².⁴ here) now, . . . time—*] Cam, Deighton *now, too late! . . . time—* Delius *now, (too late!) . . . time,* Craig *now, too late, . . . time,* Chambers *now—too late— . . . time,* Williams *now, too late! . . . time—* Herford *now, too late— . . . time—* Ridley *now (too late) . . . time* Kittredge *now (too late), . . . time—* NCE *now, too late, . . . time—* Alexander *now—too late! . . . time: Sisson now—too late— . . . time?*

**The greatest of your having lacks a half
To pay your present debts.**

TIMON Let all my land be sold.

FLAVIUS

'Tis all engaged, some forfeited and gone,
And what remains will hardly stop the mouth
Of present dues. The future comes apace.
What shall defend the interim? And at length
How goes our reck'ning?

TIMON

To Lacedæmon did my land extend.

FLAVIUS

O my good lord, the world is but a word.
Were it all yours to give it in a breath,
How quickly were it gone!

TIMON

You tell me true.

FLAVIUS

If you suspect my husbandry or falsehood,
Call me before th' exactest auditors,
And set me on the proof. So the gods bless me,
When all our offices have been oppressed 155
With riotous feeders, when our vaults have wept
With drunken spilth of wine, when every room
Hath blazed with lights and brayed with minstrelsy,
I have retired me to a wasteful cock,
And set mine eyes at flow.

TIMON

Prithee, no more. 160

FLAVIUS

**Heavens, have I said, the bounty of this lord!
How many prodigal bits have slaves and peasants**

This night englutted! Who is not Timon's?
 What heart, head, sword, force, means, but is Lord Timon's?
 Great Timon, noble, worthy, royal Timon! 165
 Ah, when the means are gone that buy this praise,
 The breath is gone whereof this praise is made.
 Feast-won, fast-lost! One cloud of winter showers,
 These flies are couched.

TIMON Come, sermon me no further.
 No villainous bounty yet hath passed my heart: 170
 Unwisely, not ignobly, have I given.
 Why dost thou weep? Canst thou the conscience lack
 To think I shall lack friends? Secure thy heart.
 If I would broach the vessels of my love
 And try the argument of hearts by borrowing, 175
 Men and men's fortunes could I frankly use
 As I can bid thee speak.

FLAVIUS Assurance bless your thoughts!

TIMON
 And in some sort these wants of mine are crowned,
 That I account them blessings; for by these
 Shall I try friends. You shall perceive how you 180
 Mistake my fortunes: I am wealthy in my friends.
 Within there! Flaminius! Servilius!

Enter Flaminius, Servilius, and other Servants.

SERVANTS My lord? My lord?

TIMON I will dispatch you severally. (*To Servilius*) You to
 Lord Lucius; (*to Flaminius*) to Lord Lucullus you—I hunted 185
 with his honour to-day. (*To another Servant*) You to Sempronius.
 Commend me to their loves; and I am proud, say, that my

164 Lord] Ff L. 168 Feast-won,] Pope's hyphen, generally adopted. fast-lost!] Theobald's hyphen, generally adopted. 170 No . . . heart:] My generosity never intended my gifts to have evil consequences. 172 weep?] From Pope. Ff *weepe*, Cam and others *weep*? Ridley *weep*, lack] Keightley conj. *have* (perhaps). 175 try the argument] prove by trial 180, 181 Shall . . . friends.] Three lines in Ff, ending *percelue* . . . *Fortunes: . . . Friends*. Editors two lines, ending *you . . . friends*. 182 Flaminius!] From Rowe. Ff Flavius, (Speech-prefix to l. 190 in Ff is Flam.) Editors *Flaminius!* *Enter . . . Servants.*] From Rowe. Ff Enter three Servants. Cam and others follow Rowe. Williams Enter three Servants. Kittredge, NCE Enter three Servants [Flaminius, Servilius, and another.] Alexander Enter Flaminius, Servilius, and another Servant. Sisson Enter . . . and third Servant. 183 My . . . lord?] From Dyce. Ff *My Lord, my Lord*. Cam and others *My lord? my lord?* Craig, Chambers, Deighton, Alexander *My lord! my lord!* Williams, Kittredge *My lord? My lord?* Sisson *My lord. My lord.* 184, 185, 186] Stage directions

occasions have found time to use 'em toward a supply of money. Let the request be fifty talents.

FLAMINIUS

As you have said, my Lord.

190

Exeunt Flaminius, Servilius, and Servant.

FLAVIUS (*aside*)

Lord Lucius and Lucullus? Hum!

TIMON

Go you, sir, to the senators—
Of whom, even to the state's best health, I have
Deserved this hearing: bid 'em send o' th' instant
A thousand talents to me.

FLAVIUS

I have been bold,

195

For that I knew it the most general way,
To them to use your signet and your name,
But they do shake their heads, and I am here
No richer in return.

TIMON

Is 't true? Can 't be?

FLAVIUS

They answer in a joint and corporate voice
That now they are at fall, want treasure, cannot
Do what they would; are sorry—you are honourable,—
But yet they could have wished—they know not—
Something hath been amiss—a noble nature
May catch a wrench—would all were well—'tis pity;—
And so, intending other serious matters,
After distasteful looks and these hard fractions,

200

205

as in Kittredge, Sisson; omitted in Cam and others. 190 *Exeunt . . . Servant.*] Added by editor. 191 (*aside*)] Added by Capell, generally adopted. Humh!] Ff *Humh.* Johnson *hum-* Cam and others *hum!* Malone *humph!* Kittredge *Humh?* NCE *Hum!* Alexander, Sisson *Humh!* 193, 194 Of . . . hearing:] Timon claims that the State's healthy condition owes something to his past endeavours on its behalf. Cf. iv iii 92-95. 193 health,] From F^a.⁴ F¹ *health*; F² *health?* Editors *health*, 201 fall,]=at a low ebb financially. treasure,] F¹ *Treasure* 202 sorry—. . . honourable—] Ff *sorrie*: . . . *Honourable*, Cam and others *sorry*—. . . *honourable*,— (or *honourable*—) Craig *sorry*; . . . *honourable*; Ridley *sorry*: . . . *honourable*, Kittredge *sorry*: . . . *honourable*; Sisson *sorry*; . . . *honourable*, 203 wished—. . . not—] Ff *wisht*, . . . *not*, Cam and others *wished*—. . . *not*— Dyce, Kittredge *wished*—. . . *not what*— Sisson *wished*—. . . *not*, 204, 205 amiss—. . . wrench—] Ff *amisse*; . . . *wrench*; Cam and others *amiss*—. . . *wrench*— Craig, Ridley *amiss*; . . . *wrench*; 205 well—. . . pity;—] Ff *well*; *tis pittty*, Cam *well*—. . . *pity*:— Delius and others *well*—. . . *pity*:— Craig *well*; . . . *pity*; Chambers *well*—. . . *pity*— Ridley *well*; . . . *pity*:— Kittredge, Alexander *well!* . . . *pity*— 206 intending]=pretending 207 hard fractions,]=breaks in the answer of the senate (Edwards). Broken

With certain half-caps and cold-moving nods
They froze me into silence.

TIMON You gods, reward them!
Prithee, man, look cheerly. These old fellows 210
Have their ingratitude in them hereditary.
Their blood is caked, 'tis cold, it seldom flows.
'Tis lack of kindly warmth they are not kind;
And nature, as it grows again toward earth,
Is fashioned for the journey, dull and heavy. 215
(*To a Servant*) Go to Ventidius. (*To Flavius*) Prithee, be not sad:
Thou art true and honest. Ingeniously I speak,
No blame belongs to thee. (*To Servant*) Ventidius lately
Buried his father, by whose death he's stepped
Into a great estate. When he was poor, 220
Imprisoned, and in scarcity of friends,
I cleared him with five talents. Greet him from me;
Bid him suppose some good necessity
Touches his friend, which craves to be remembered
With those five talents. (*Exit Servant. To Flavius*) That had, 225
give 't these fellows
To whom 'tis instant due. Nev'r speak or think
That Timon's fortunes 'mong his friends can sink.

FLAVIUS
I would I could not think it. That thought is bounty's foe:
Being free itself, it thinks all others so. *Exeunt.*

ACT III

SCENE I. ATHENS. A ROOM IN LUCULLUS'S HOUSE.

*Flaminius waiting to speak with a Lord from his master, enters
a Servant to him.*

SERVANT I have told my lord of you. He is coming down to
you.

hints; interrupted sentences (Johnson). 208 half-caps] = reluctant salutations
cold-moving] Theobald's hyphen, generally adopted. 216, 218, 225 (*To . . .*)
Added by Malone; and adopted in Cam, Craig, Chambers, Williams, Herford,
Deighton, Ridgely. Omitted in Delius, Kittredge, Alexander, Sisson. 217
ingeniously] From F¹⁻². F¹ *ingeniously* Gould would follow F¹; but the two
words were not distinguished. Malone, Cam and others *ingeniously* Delius,
Craig *ingeniously*. 224 remembered] = borne in mind. 225 (*Exit Servant.*)
Added by Globe, generally adopted. 226 Nev'r] From Ff. Malone and others
Nev'r Kittredge, Alexander *Nev'r*. NCE *Never* 228 I would . . . foe:] Two lines
in Ff, ending it: . . . *Foe*: (F¹ *Foe*? F² *Foe*?) One in Capell. Cam and others
follow Capell. Alexander follows F. ACT III SCENE I.] Added by Rowe.
ATHENS. . . . HOUSE.] Added after Theobald. *Flaminius. . . . him.*] From Ff.

FLAMINIUS I thank you, sir.

Enter Lucullus.

SERVANT Here's my lord.

LUCULLUS (*aside*) One of Lord Timon's men? A gift, I warrant. 5
Why, this hits right: I dreamt of a silver basin and ewer to-night. Flaminius, honest Flaminius, you are very respectfully welcome, sir. Fill me some wine. (*Exit Servant.*) And how does that honourable, complete, free-hearted gentleman of Athens, thy very bountiful good lord and master? 10

FLAMINIUS His health is well, sir.

LUCULLUS I am right glad that his health is well, sir. And what hast thou there under thy cloak, pretty Flaminius?

FLAMINIUS Faith, nothing but an empty box, sir, which, in my lord's behalf, I come to entreat your honour to supply; who, 15
having great and instant occasion to use fifty talents, hath sent to your lordship to furnish him, nothing doubting your present assistance therein.

LUCULLUS La, la, la, la! 'Nothing doubting,' says he? Alas, good lord! a noble gentleman 'tis, if he would not keep so good 20
a house. Many a time and often I ha' dined with him, and told him on 't; and come again to supper to him, of purpose to have him spend less; and yet he would embrace no counsel, take no warning by my coming. Every man has his fault, and honesty is his. I ha' told him on 't, but I could ne'er get him from 't. 25

Enter Servant, with wine.

SERVANT Please your lordship, here is the wine.

LUCULLUS Flaminius, I have noted thee always wise. Here 's to thee.

FLAMINIUS Your lordship speaks your pleasure.

LUCULLUS I have observed thee always for a towardly prompt 30
spirit—give thee thy due—and one that knows what belongs to reason; and canst use the time well, if the time use thee well. Good parts in thee. (*To the Servant*) Get you gone, sirrah. (*Exit Servant.*) Draw nearer, honest Flaminius. Thy lord's a bountiful

Cam, Malone, Craig, Herford, Deighton, Ridley Flaminius waiting. Enter a Servant to him. Williams, Kittredge follow F, reading Lord [Lucullus.] Chambers, NCE follow F. Alexander follows F reading *Lucullus* for a Lord . . . master. Sisson Flaminius is discovered waiting to speak with Lucullus. Enter Servant to him. The speech-prefixes in this Scene in F¹ are §er.; Flam.; Luc. 5 (*aside*) Added by Johnson, generally adopted. 7 respectively] =with particular respect 8 (*Exit Servant.*) Added by Capell, generally adopted. 22 of] F¹ on Editors of 24 Every . . . fault.] Proverbial: see Tilley: M, 116. 33 (*To the Servant*) Added by Pope, generally adopted. 33, 34 (*Exit Servant.*) Added by Cam, widely adopted.

gentleman; but thou art wise, and thou knowest well enough, 35
 although thou comest to me, that this is no time to lend money,
 especially upon bare friendship, without security. Here 's
 three solidares for thee. Good boy, wink at me, and say thou
 sawest me not. Fare thee well.

FLAMINIUS

Is 't possible the world should so much differ, 40
 And we alive that lived? Fly, damnéd baseness,
 To him that worships thee!

Throwing back the money.

LUCULLUS Ha! now I see thou art a fool, and fit for thy master.

Exit.

FLAMINIUS

May these add to the number that may scald thee!
 Let molten coin be thy damnation, 45
 Thou disease of a friend, and not himself!
 Has friendship such a faint and milky heart
 It turns in less than two nights? O you gods,
 I feel my master's passion! This slave
 Unto his honour has my lord's meat in him: 50
 Why should it thrive and turn to nutriment,
 When he is turned to poison?
 O, may diseases only work upon 't!

38 solidares] Generally glossed as small pieces of money. Steevens believed that "this coin is from the mint of the poet." Dyce draws attention to Florio's "Soldo, a coine called a shilling, the pay due to soldiers . . ." NED connects the word with *solidus*, a Roman gold coin. wink at me,] Shut your eyes, and pretend, 42 *Throwing . . . money.*] Added by Capell. Rowe Throwing the money away. Cam and others adopt or adapt Capell's SD. Delius, Craig, Deighton follow Rowe. Kittredge, Sisson Throws the money back. 43 *Exit.*] F¹ Exit L. F²⁻⁴ Exit Lucullus. Cam conj. Picks up the money, and exit. Editors Exit. except Williams Exit Lucullus. 44 May . . . thee!] Probably alludes to the story of Marcus Crassus and the Parthians who poured molten gold down his throat. (Mason.) 49, 50 I . . . honour] Divided as in Pope. One line in Ff. Cam and others follow Pope. Delius, Craig, Williams follow F. slave . . . honour] F¹.^a *Slave unto his Honor*, F² *Slave . . . honour*, F⁴ *Slave . . . honour* Pope, Kinnear *slave unto this hour*, Staunton, Keightley *slave Unto dishonour* Steevens, Cam and others *slave, . . . honour*, Delius, Craig, Alexander *slave . . . honour* Sisson *slave, . . . honour* Steevens explained as "This slave (to the honour of his character) has, &c."; but he conceded that *hour* for *honour* might be correct. The explanation seems forced. This seems a case where the pronoun anticipates the relative noun, where *his* = *my lord's* 54 part of nature] From Ff. Hanmer *nurture* Daniel *part of's nature*, or *nurture* Steevens thought the Ff reading the more expressive, noting that the food which Lucullus had received at Timon's table constituted part of his animal system. Cam and others *part of nature*

And, when he 's sick to death, let not that part of nature
Which my lord paid for, be of any power 55
To expel sickness, but prolong his hour! *Exit.*

SCENE II. ATHENS. A PUBLIC PLACE.

Enter Lucius, with three Strangers.

- LUCIUS Who, the Lord Timon? He is my very good
friend and an honourable gentleman.
- FIRST STRANGER We know him for no less, though we are but
strangers to him. But I can tell you one thing, my lord, and
which I hear from common rumours: now Lord Timon's 5
happy hours are done and past, and his estate shrinks from him.
- LUCIUS Fie, no, do not believe it: he cannot want for
money.
- SECOND STRANGER But believe you this, my lord, that, not long
ago, one of his men was with the Lord Lucullus, to borrow so 10
many talents; nay, urged extremely for 't, and showed what
necessity belonged to 't, and yet was denied.
- LUCIUS How!
- SECOND STRANGER I tell you, denied, my lord.
- LUCIUS What a strange case was that! Now, before 15
the gods, I am ashamed on 't. Denied that honourable man!
There was very little honour showed in 't. For my own part, I
must needs confess, I have received some small kindnesses from
him, as money, plate, jewels, and suchlike trifles, nothing com-
paring to his; yet, had he mistook him and sent to me, I should 20
ne'er have denied his occasion so many talents.

Enter Servilius.

- SERVILIUS See, by good hap, yonder 's my lord: I have
sweat to see his honour. My honoured lord!
- LUCIUS Servilius! you are kindly met, sir. Fare thee
well. Commend me to thy honourable virtuous lord, my very 25
exquisite friend.

SCENE II.] Added by Pope. ATHENS. . . PLACE.] Added after Capell. *Enter . . . Strangers.*] From Ff. Cam and others follow F. Sisson *Enter Lucius*, with Hostilius and two other Strangers. (See l. 58.) The speech-prefixes in this Scene in F¹ are: Luc., Lucius, Luci., Lucil.; I; 2; Seruilius, Seruil., Ser.; 3. The numbering of Strangers in our speech-prefixes follows F. Sisson—reads Hostilius for F¹'s 2 (=Second Stranger.) 10, 11, 21 so many] Theobald, Keightley, etc. *fifty* (See ii i 93, iii i 19. and note to ll. 32, 33 below.) Editors *so many* 20 mistook him] Schmidt explains as meaning "had he sent to me by mistake." Onions "? to misdoubt". Deighton preferred the latter. 24 Fare thee well.] F¹⁻³ *Farthewell*, 26 friend.] Cam. conj. SD Going., adopted by

SERVILIUS May it please your honour, my lord hath sent—

LUCIUS Ha! what has he sent? I am so much endeared to that lord: he 's ever sending. How shall I thank him, think'at thou? And what has he sent now? 30

SERVILIUS Has only sent his present occasion now, my lord, requesting your lordship to supply his instant use with so many talents.

LUCIUS

I know his lordship is but merry with me:
He cannot want fifty five hundred talents. 35

SERVILIUS

But in the meantime he wants less, my lord.
If his occasion were not virtuous,
I should not urge it half so faithfully.

LUCIUS

Dost thou speak seriously, Servilius?

SERVILIUS

Upon my soul, 'tis true, sir. 40

LUCIUS What a wicked beast was I to disfurnish myself against such a good time, when I might ha' shown myself honourable! How unluckily it happened, that I should purchase the day before for a little part, and undo a great deal of honour! Servilius, now, before the gods, I am not able to do—the more 45
beast, I say.—I was sending to use Lord Timon myself, these gentlemen can witness; but I would not, for the wealth of Athens, I had done 't now. Commend me bountifully to his good lordship; and I hope his honour will conceive the fairest of me, because I have no power to be kind. And tell him this 50

Williams. 32, 33 so many talents.] This phrase is used in ll. 10, 11, 21, 32-33; while in l. 35 Lucius refers to *fifty five hundred talents*. In ii ii Timon asks for loans of fifty talents and one thousand talents. A talent equalled 6000 silver drachmae, and at the present price of silver fifty talents would be worth about £18,000. Terence Spencer (Sh. Survey 6, pp. 75-78) thinks that the author in the course of writing became aware of the absurdity of the sums involved, which would explain the tentative *fifty five* in l. 35 (*five* being a possible alternative to *fifty* in a draft text); and explains also the vague references to "so many talents." Deighton thinks the text mere hyperbole; and suggests *fifty-five hundred* 44 for a little part, and undo] From Ff. For *part*, Theobald read *dirt*, Johnson conj. *park*, Kinnear conj. *pomp*, Jackson and for a little part, undo Kellner a little *pearl*, and undo (treating *for* as dittographic of *before*) Steevens defended F: "By purchasing what brought me little honour, I have lost the more honourable opportunity of supplying the wants of my friend." Malone agreed with Johnson. Cam and others follow F. Deighton follows Jackson. It seems that a *little part*, is in antithesis to a *great deal*, in which case a *little part*=small honour, as against a *great deal* of honour. 45, 46 —the . . . say.—] Ff (*the more beast I say*) Collier, Keightley *the more beast I, I say*. Cam and others follow F's wording

from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman. Good Servilius, will you befriend me so far as to use mine own words to him?

SERVILIUS

Yes, sir, I shall.

LUCIUS

I'll look you out a good turn, Servilius.

55

Exit Servilius.

True, as you said, Timon is shrunk indeed;
And he that's once denied will hardly speed.

Exit.

FIRST STRANGER

Do you observe this, Hostilius?

SECOND STRANGER

Ay, too well.

FIRST STRANGER

Why, this is the world's soul; and just of the same piece
Is every flatterer's spirit. Who can call him
His friend that dips in the same dish? For, in
My knowing, Timon has been this lord's father,
And kept his credit with his purse;
Supported his estate; nay, Timon's money
Has paid his men their wages. He ne'er drinks,
But Timon's silver treads upon his lip;
And yet—O, see the monstrousness of man
When he looks out in an ungrateful shape!—
He does deny him, in respect of his,
What charitable men afford to beggars.

60

65

70

THIRD STRANGER

Religion groans at it.

FIRST STRANGER

For mine own part,

I never tasted Timon in my life,

Nor came any of his bounties over me,

To mark me for his friend; yet, I protest,

with various stops, mostly using dashes in —the . . . say.— 59-63 Why, . . . purse;] Divided as in Capell. In Ff lines end in *soule*, . . . *peece* . . . *Friend* . . . *knowing* . . . *Father*, . . . *purse*: Cam and others follow Capell. Delius, Alexander end in *piece* . . . *friend*, . . . *knowing*, . . . *father*, . . . *purse*, (stops differ.) 59, 60 *soul*; . . . *spirit*.] Theobald *soul*; . . . *spirit*: Upton conj. p. 228, Steevens, *spirit*; . . . *soul*. Cam and others *soul*; . . . *spirit*. Delius *soul*; . . . *spirit*. Ridley *soul*, . . . *spirit*: Kittredge, Sisson *soul*, . . . *spirit*. 60, 61 Who . . . dish?] Allusion to Judas: cf. Matthew, xxi 23. (Noble: B, 237.) 67, 68 yet— . . . *shape*!—] F^a yet, . . . *shape*: F² yet . . . *shape*: Cam, Chambers, Williams, Herford, Kittredge, NCE, Alexander yet— . . . *shape*!— Delius yet (O, . . . *shape*!) Craig yet, . . . *shape*, Deighton yet— . . . *shape*! Sisson yet— . . . *shape*— 69 his,] Staunton, Kellner *this*, Cam and others *his*, (his=his own fortune)

For his right noble mind, illustrious virtue, 75
 And honourable carriage,
 Had his necessity made use of me,
 I would have put my wealth into donation,
 And the best half should have returned to him,
 So much I love his heart. But, I perceive, 80
 Men must learn now with pity to dispense,
 For policy sits above conscience. *Exeunt.*

SCENE III. ATHENS. A ROOM IN SEMPRONIUS' HOUSE.

Enter a third Servant with Sempronius, another of Timon's Friends.

SEMPRONIUS

Must he needs trouble me in 't,—hum!—'bove all others?
 He might have tried Lord Lucius or Lucullus;
 And now Ventidius is wealthy too,
 Whom he redeemed from prison. All these
 Owe their estates unto him.

SERVANT

My lord, 5
 They have all been touched and found base metal, for
 They have all denied him.

SEMPRONIUS

How! have they denied him?
 Has Ventidius and Lucullus denied him?
 And does he send to me? Three? hum!
 It shows but little love or judgement in him. 10
 Must I be his last refuge? His friends, like physicians,
 Thrive, give him over. Must I take th' cure upon me?

78, 79 I . . . him,] In this much-discussed passage Johnson remarks "The only difficulty is in the word *return'd*, which, since he had receiv'd nothing from him, cannot be used but in a very low and licentious meaning." SCENE III.] Added by Pope. ATHENS. . . . HOUSE.] Added after Capell. *Enter . . . Friends.*] From Ff. Capell, Cam, Delius, Craig, Herford, Deighton, Ridley, Alexander Enter Sempronius, and a Servant of Timon's. Williams, Kittredge follow F reading Servant [of Timon's] Chambers, NCE follow F. The speech-prefixes in this Scene in F¹ are Semp.; Ser. 1 Must . . . others? Two lines in Ff, ending *Hum. . . . others?* One in Steevens, Cam and others. in 't,—hum!—'bove] F¹⁻³ in 't? *Hum. 'Boue* F⁴ in 't? *Humb. 'Bove* Cam and others in 't,—hum!—'bove (Chambers in 't Ridley 'above) Delius in t? *Humpht 'bove* Craig, Williams in 't? *Hum! 'bove* (Williams in 't,—) Kittredge, Alexander in 't? *Hum! 'Bove* Sisson in 't? *Hum, 'bove* 5 *Owe*] F¹ *Owes* F²⁻⁴ *Owe* Editors *Owe* except Chambers *Owes* 6 for] Begins l. 7 in Ff. Capell, Cam and others transfer to l. 6. Delius follows F. 12 Thrive, give him over.] F¹ *Thrlue, glue him ouer:* F²⁻⁴ *That thrlv'd, give him over.* For Thrive, Pope read Three Theobald Thriv'd Johnson conj. thrice Tyrwhitt Shrlv'd Ingleby supports F by citing rv iii 422-424 Trust . . . rob. The joke of physicians thriving on their victims was an old one. See Tilley: F, 483, G, 190, 278, P, 263. Cam and others

- Has much disgraced me in 't: I 'm angry at him,
 That might have known my place. I see no sense for 't,
 But his occasions might have wooed me first; 15
 For, in my conscience, I was the first man
 That e'er received gift from him.
 And does he think so backwardly of me now,
 That I 'll requite it last? No!
 So it may prove an argument of laughter 20
 To th' rest, and 'mongst lords I be thought a fool.
 I 'd rather than the worth of thrice the sum
 Had sent to me first, but for my mind's sake;
 I 'd such a courage to do him good. But now return,
 And with their faint reply this answer join: 25
 Who bates mine honour shall not know my coin. *Exit.*
- SERVANT Excellent! Your lordship 's a goodly villain. The devil
 knew not what he did when he made man politic: he crossed
 himself by 't; and I cannot think but in the end the villainies of
 man will set him clear. How fairly this lord strives to appear 30
 foul! takes virtuous copies to be wicked, like those that under
 hot ardent zeal would set whole realms on fire.
 Of such a nature is his politic love.
 This was my lord's best hope; now all are fled,

Thrive, give him over: (Chambers, Deighton, NCE *over*; Sisson *over*.) Delius, Craig *Thrice give him over!* (Craig *over*; Williams *over*.) Kittredge, Alexander *Thrice give him over.* 14 my place]=my position as the first to help him. 21 I] F²⁻⁴ I F¹ omits. Cam, Williams, Herford, Ridley follow F². I omitted after *lords* and inserted after *and*, reading *and I* in Delius, Craig, Chambers, Deighton, Kittredge, Alexander, Sisson. NCE omits *I* but reads *amongst* Delius thinks *and I* the better reading both for sense and metre. 23 Had] F¹⁻³ *Had* F⁴ *H'ad* Johnson *He had* Cam and others *Had* Malone, Delius, Craig, Deighton *He had* Chambers *'Had* Williams *He 'd* but . . . sake;] if only for the sake of my good intentions; 24 courage]=inclination 27, 29 The . . . by 't;] Kinnear would delete *not* after *knew* and insert it after *crossed* This reverses the sense, which is that the devil defeated his own ends (crossed himself) in making man politic, a remote reference to *Genesis* iii 5. *crossed himself* is of multiple significance: it suggests defeated himself, cleared his score (Johnson), and, contradictorily, crossed himself in the usual sense. Similarly *set him clear* could refer to accounting and also implies innocence. The straightforward meaning of the passage is, as Malone remarks, that the devil had raised a rival to himself in iniquity. Editors follow F. 29 the villainies . . . clear.] human villainy will be so great that it will exculpate the devil. 31 takes] Kellner, 175, *talks* i.e., he talks copy-book morals. Editors *takes* 31, 32 those . . . fire.] Johnson, Coleridge, etc. thought this a reflection on the Puritans. (Johnson, 163; Coleridge i 84) Hunter, ii 146, remarks that it might with equal justice apply to the Catholics. 33 Of . . . love.] Prose in Ff. Verse in Johnson, Cam and others. Prose in Delius. Coleridge, i 84, suspected this line to be "an addition of the players."

Save only the gods. Now his friends are dead, 35
 Doors, that were ne'er acquainted with their wards
 Many a bounteous year, must be employed
 Now to guard sure their master.
 And this is all a liberal course allows:
 Who cannot keep his wealth must keep his house. *Exit.* 40

SCENE IV. ATHENS. A HALL IN TIMON'S HOUSE.

Enter two Servants of Varro, and the Servant of Lucius, meeting Titus, Hortensius, and other Servants to Timon's Creditors, waiting his coming out.

FIRST VARRO'S SERVANT

Well met! Good morrow, Titus and Hortensius.

TITUS

The like to you, kind Varro.

HORTENSIUS

Lucius!

What, do we meet together?

LUCIUS'S SERVANT

Ay, and I think

One business does command us all; for mine

Is money. 5

TITUS

So is theirs and ours.

35 Save . . . gods.] From Ff. Pope, etc., Deighton, Kittredge *Save the gods only.* 36 wards]=bars, bolts SCENE IV.] Added by Pope. ATHENS. . . . HOUSE.] Added after Rowe. *Enter . . . out.*] From Malone. Ff *Enter Varro's man, meeting others. All Timons Creditors to wait for his coming out. Then enter Lucius and Hortensius. Cam and others follow Malone. Chambers follows F, reading Enter two of Varro's men, . . . Williams adapts F. Others adapt F's SD, as Kittredge, Alexander, Enter two of Varro's Men, meeting Lucius's Servant, and Others, all being servants of Timon's creditors, to wait for his coming out. Then enter Titus and Hortensius. The speech-prefixes in this Scene in F¹ are: Var: man, Varro, I. Varro, I. Var.; Tit.; Titus; Hort.; Luci., Luc.; Phil., Philo.; Flam., Flaminus; 2. Varro, 2. Var.; Stew.; Seru., Seruil.; Tim., Timon. For our First Varro's Servant, F¹ in l. 1 has Var Man.; in ll. 29, 31, Varro.; in ll. 61, 99, I. Varro or I. Var. Editors prefix for First Varro's Servant., except Chambers, Varro's Man; Kittredge, 1. Var. Man; Sisson, Varro's First Servant; and for F's I. Var. in l. 87 editors have Hortensius. In l. 88 F has 2. Var., but editors prefix Both Varro's Servants., except NCE, Second Varro's Servant. Otherwise, for F's 2. Varro., or 2. Var., editors prefix Second Varro's Servant, except Chambers, Varro's other Man; Sisson, Varro's Second Servant; and in l. 44 Delius has First Varro's Servant. In ll. 3, 6, etc., F¹ has for speech-prefix Luci. Editors have Lucius' Servant, except Chambers and NCE who prefix for Lucius. 2-5 Lucius! . . . money.] Divided as in Capell. Prose in Ff. Cam and others follow Capell. Alexander prose. 3 What, do] From Capell. Ff *what do Cam and others What, do* Craig, Deighton *What! do* 3, 6, 7, etc. LUCIUS'S*

Enter Philotus.

LUCIUS'S SERVANT And Sir Philotus too!
PHILOTUS

Good day at once.

LUCIUS'S SERVANT Welcome, good brother.

What do you think the hour?

PHILOTUS Labouring for nine.

LUCIUS'S SERVANT

So much?

PHILOTUS Is not my lord seen yet?

LUCIUS'S SERVANT Not yet.

PHILOTUS

I wonder-on 't: he was wont to shine at seven.

10

LUCIUS'S SERVANT

Ay, but the days are waxed shorter with him.

You must consider that a prodigal course

Is like the sun's; but not, like his, recoverable.

I fear

'Tis deepest winter in Lord Timon's purse:

15

That is, one may reach deep enough and yet

Find little.

PHILOTUS I am of your fear for that.

TITUS

I'll show you how t' observe a strange event.

Your lord sends now for money.

HORTENSIOUS Most true, he does.

TITUS

And he wears jewels now of Timon's gift,

20

For which I wait for money.

HORTENSIOUS

It is against my heart.

LUCIUS'S SERVANT Mark, how strange it shows

Timon in this should pay more than he owes;

And e'en as if your lord should wear rich jewels,

And send for money for 'em.

25

HORTENSIOUS

I'm weary of this charge, the gods can witness.

SERVANT] Ff Luci. or Luc. Cam and others prefix for Lucius's Servant. Chambers Lucius. NCE Luc. 13, 14 recoverable. I fear] From Johnson. Ff *recoverable*, I *fear*: with *Is . . . fear*: in one line. Cam and others follow Johnson reading *I fear* or *I fear*, Chambers, Herford, NCE *recoverable*. I *fear* with *I fear . . . purse*; in one line. Sisson *recoverable*, I *fear*. ending lines in *him*, . . . *course . . . sun's*, . . . *fear*. 15-17 'Tis . . . little.] Divided as in Pope. Prose in Ff. Editors follow Pope. 26 I'm . . . witness.] Two lines in

I know my lord hath spent of Timon's wealth,
And now ingratitude makes it worse than stealth.

FIRST VARRO'S SERVANT

Yes, mine 's three thousand crowns. What 's yours?

LUCIUS'S SERVANT

Five thousand mine.

30

FIRST VARRO'S SERVANT

'Tis much deep: and it should seem by th' sum,
Your master's confidence was above mine;
Else, surely, his had equalled.

Enter Flaminius.

TITUS One of Lord Timon's men.

LUCIUS'S SERVANT Flaminius! Sir, a word: pray, is my lord
ready to come forth? 35

FLAMINIUS No, indeed, he is not.

TITUS We attend his lordship: pray, signify so much.

FLAMINIUS I need not tell him that; he knows you are
too diligent. *Exit.* 40

Enter Flavius in a cloak, muffled.

LUCIUS'S SERVANT

Ha! Is not that his steward muffled so?

He goes away in a cloud. Call him, call him!

TITUS Do you hear, sir?

SECOND VARRO'S SERVANT By your leave, sir.

FLAVIUS What do ye ask of me, my friend? 45

TITUS We wait for certain money here, sir.

FLAVIUS Ay,

If money were as certain as your waiting,

'Twere sure enough.

Why then preferred you not your sums and bills 50

When your false masters eat of my lord's meat?

Then they could smile and fawn upon his debts,

Ff, ending *Charge*, . . . *witnesse*: One line in Rowe, Cam and others. 29, 31 FIRST VARRO'S SERVANT] *Ff* Varro. (*F*²⁻⁴ Var.) Capell 1. V. Cam and others First Varro's Servant. Chambers Varro's Man. Kittredge 1. Var. Man. 32, 33 Your . . . equalled.] Your master's confidence was greater than my master's; otherwise my master's debt would have been as great as your master's. 40 *Exit*.] *Ff* omit. Steevens, Williams *Exit* Flaminius. *Flavius*] *Ff* Steward 42 He . . . cloud.] With double meaning: muffled in a cloak; and ill-humoured. 44, 63, etc. SECOND VARRO'S SERVANT] *Ff* 2. Varro. or 2. Var. Cam and others Second Varro's Servant. Delius in l. 44 1. Var. Serv. Chambers Varro's other Man. 44 sir.] *Ff* *sir*. Rowe, Cam and others *sir*,—Craig, Williams, Alexander, Sisson *sir*. Chambers *sir*! Kittredge *sir*—

And take down th' int'rest into their glutt'nous maws.
 You do yourselves but wrong to stir me up:
 Let me pass quietly.
 Believe 't, my lord and I have made an end:
 I have no more to reckon, he to spend.

55

LUCIUS'S SERVANT

Ay, but this answer will not serve.

FLAVIUS

If 'twill not serve, 'tis not so base as you;
 For you serve knaves.

Exit. 60

FIRST VARRO'S SERVANT How! what does his cashiered wor-
 ship mutter?

SECOND VARRO'S SERVANT No matter what: he 's poor, and
 that 's revenge enough. Who can speak broader than he that
 has no house to put his head in? Such may rail against great
 buildings.

65

Enter Servilius.

TITUS O, here 's Servilius: now we shall know some answer.

SERVILIUS If I might beseech you, gentlemen, to repair some
 other hour, I should derive much from 't; for, take 't of my soul,
 my lord leans wondrously to discontent. His comfortable
 temper has forsook him: he 's much out of health and keeps
 his chamber.

70

LUCIUS'S SERVANT

Many do keep their chambers are not sick:
 And if it be so far beyond his health,
 Methinks he should the sooner pay his debts,
 And make a clear way to the gods.

75

SERVILIUS

Good gods!

TITUS

We cannot take this for answer, sir.

FLAMINIUS (*within*)

Servilius, help! My lord! my lord!

Enter Timon, in a rage; Flaminius following.

TIMON

What, are my doors opposed against my passage?
 Have I been ever free, and must my house
 Be my retentive enemy, my gaol?

80

59 If 'twill] F¹ *If 't 'twill* 60 *Exit.*] Added by Rowe, generally adopted.
 61 FIRST VARRO'S SERVANT] Ff I Varro. Chambers Varro's Man. 63 SECOND
 VARRO'S SERVANT] Chambers Varro's other Man. 64 broader]=more
 unrestrainedly 77 answer,] Rowe, Deighton, Kittredge *an answer*, Cam and
 others *answer*, 78 (*within*)] Added by Theobald, generally adopted.
Flaminius following.] Added by Capell, generally adopted. 81 enemy,]

The place which I have feasted, does it now,
Like all mankind, show me an iron heart?

LUCIUS'S SERVANT Put in now, Titus.
TITUS My lord, here is my bill. 85
LUCIUS'S SERVANT Here's mine
HORTENSIVS And mine, my lord.
BOTH VARRO'S SERVANTS And ours, my lord.
PHILOTUS All our bills.
TIMON Knock me down with 'em: cleave. 90
me to the girdle.

LUCIUS'S SERVANT Alas, my lord,—
TIMON Cut my heart in sums.
TITUS Mine, fifty talents.
TIMON Tell out my blood. 95
LUCIUS'S SERVANT Five thousand crowns, my lord.
TIMON Five thousand drops pays that.

What yours?—and yours?

FIRST VARRO'S SERVANT My lord,—
SECOND VARRO'S SERVANT My lord,— 100
TIMON Tear me, take me, and the gods fall
upon you! *Exit.*

HORTENSIVS Faith, I perceive our masters may
throw their caps at their money. These debts may well be
called desperate ones, for a madman owes 'em. *Exeunt.* 105

Enter Timon and Flavius.

TIMON They have e'en put my breath from me, the slaves.

Creditors? devils!

FLAVIUS My dear lord,—

TIMON What if it should be so?

From Pope. Ff *Enemy?* Cam and others *enemy*, Ridley, Sisson *enemy?*
87 HORTENSIVS] From Capell. F¹.^a I. Var. F³.^a I. Varro. Cam and others
prefix for Hortensius. 88 BOTH VARRO'S SERVANTS.] From Malone. F¹.^a 2.
Var. F⁴. 2. Varro. Cam and others prefix for Both Varro's Servants. Chambers
Both Varro's Men. NCE 2. Var. [Serv.] 90 'em:] = the bills. There is a pun
on bills as demand notes and as weapons. 92 lord,—] From Capell. Ff
Lord. Cam and others *lord*,— Chambers *lord!* 97, 98 Five . . . yours?] Two
lines in Ff, ending *that. . . yours?* Prose in Cam. One line of verse in Delius
and others. 99 FIRST VARRO'S SERVANT] Ff I. Var. or I. Varro. Cam and
others First Varro's Servant. Chambers Varro's Man. 99, 100 lord,—]
Rowe *lord*— Ff *Lord*. Cam and others *lord*,— Chambers *lord!* Kittredge,
Alexander *lord*— 100 SECOND VARRO'S SERVANT] Ff 2. Var. or 2. Varro.
Cam and others Second Varro's Servant. Chambers Varro's other Man.
102 *Exit.*] Ff *Exit* Timon. Editors *Exit*, except Williams *Exit* Timon. 104
throw. . . at] = give up for lost (Onions.) Proverbial phrase: see Tilley: C, 62.
105 and *Flavius*.] Added by Rowe, generally adopted. 108, 110 lord,—]
From Johnson. Ff *Lord*. Editors as for ll. 99, 100. 109 What . . . so?] The

FLAVIUS My lord,—

110

TIMON I'll have it so. My steward!

FLAVIUS Here, my lord.

TIMON

So fitly? Go, bid all my friends again,
Lucius, Lucullus, and Sempronius: all!
I'll once more feast the rascals.

FLAVIUS O my lord,

115

You only speak from your distracted soul:
There's not so much left to furnish out
A moderate table.

TIMON Be it not in thy care. Go.

I charge thee, invite them all. Let in the tide
Of knaves once more: my cook and I'll provide.

Exeunt. 120

SCENE V. ATHENS. THE SENATE HOUSE.

*Enter three Senators at one door, Alcibiades meeting them,
with Attendants.*

FIRST SENATOR

My lord, you have my voice to 't: the fault's
Bloody; 'tis necessary he should die.

idea of the mock banquet occurs to Timon. 114 Sempronius: all!] F¹ Sempronius Vllorxa: *All*, F² Sempronius: *All*, F³. * Sempronius: *All*, Suggestions for *Vllorxa* have been numerous. Most editors suppress the word. S. Walker conj. *Valerius*, G. White *Ventidius*, Keightley *all on 'em*, Globe *All, sirrah*, Kinnear: Imperfect cancellation of *Ile once* in next line which had been wrongly set up. Deighton *et cetera* Kellner, 12, conj. *Semprone et cet(r)a*, Anon *vii or xii* as part of an added note now incomplete. Furnivall conj. *vii or x or all* Littledale conj. *vii or x a* Following Fleay's idea that the "second hand in the play was Tourneur's," Furnivall conj. *all luxors*, Tourneur's favourite expression. Fleay ?*Ventidius* Cam *Semprontius: all*. Delius, Craig, Deighton *Sempronius: all*: Chambers *Sempronius: All, sirrah, all*, (with *All*, . . . *all* in separate line.) Williams, Herford, Ridley *Sempronius: all*: Kittredge, Alexander *Sempronius—all*. NCE *Semprontius: [Ventidius,] all*: (with *Ventidius, all*: in separate line.) Sisson *Semprontius: all*. 115-118 O . . . table.] Prose in FF. Verse in Pope, Cam and others. 117 There's.] FF *there's* Capell, Cam and others *There is* Ridley, Sisson *There's* 118 Go.] Begins l. 118 in FF. Capell shifted to end l. 117. Cam put in separate line. Delius and others follow Capell. Alexander as in F. SCENE v.] Added by Capell. ATHENS. . . HOUSE.] Added after Theobald. *Enter . . . Attendants.*] From FF. Dyce, Cam; Delius, Craig; Herford; Deighton The Senate sitting. Williams follows F, reading them [later], Ridley Enter three Senators. Chambers, Kittredge, NCE, Alexander follow F Sisson Enter three Senators at one door; then enter Alcibiades with Attendants at the other. The speech-prefixes in this Scene in F¹ are: 1 Sen., 1; 2. Sen.; Alc., Alc.; 3. The numbering of Senators in our speech-prefixes follows F. 1, 2 My . . . die.] Divided as in Reed. Three lines in FF, ending *too 't*, . . . *Bloody: . . . dye:* (F². * *to 't*.)

Nothing emboldens sin so much as mercy.

SECOND SENATOR

Most true: the law shall bruise him.

ALCIBIADES

Honour, health, and compassion to the Senate!

5

FIRST SENATOR

Now, captain?

ALCIBIADES

I am an humble suitor to your virtues;

For pity is the virtue of the law,

And none but tyrants use it cruelly.

It pleases time and fortune to lie heavy

10

Upon a friend of mine, who in hot blood

Hath stepped into the law, which is past depth

To those that without heed do plunge into 't.

He is a man, setting his fault aside,

Of comely virtues;

15

Nor did he soil the fact with cowardice—

An honour in him which buys out his fault—

But with a noble fury and fair spirit,

Seeing his reputation touched to death,

He did oppose his foe;

20

And with such sober and unnoted passion

Cam and others follow Reed. Delius, Kittredge, Alexander end in *bloody*; . . . *die*: (stops differ) 3 Nothing . . . mercy.] Proverbial: see Tilley: P, 50. 4 him.] Ff *'em* or *em*. Hanmer, Cam and others *him*. Ridley, Sisson *'em*. Here Dyce, Cam, Delius, Craig, Deighton, Herford, Ridley add SD, Enter Alcibiades, attended. 6 Now, captain?] F¹. ^a *Now Capitaine*. F^a *Now Captain*. F^a *Now, Captain*. Cam and others *Now, captain?* (Kittredge, Alexander *Captain?*) Chambers, Ridley *Now, captain*. Sisson *Now captain?* 14-17 He . . . fault—] Divided as in Johnson. Ff end in *Vertues*, . . . *Cowardice*, . . . *fault* with brackets (*setting . . . aside*) and (*And . . . fault*) Edltors divide as in Johnson. Cam and others *cowardice*— . . . *fault*— Delius, Ridley, Kittredge (*An . . . fault*) (Delius *fault*); Chambers *cowardice*, . . . *fault*; 14 fault] From Pope. Ff *Fate* Steevens supported *fate* as meaning *this action of his pre-determined by fate*; but *fault* is supported by *fact*, l. 16; *fault*, l. 17; *gross sins*, l. 38; *crime*, l. 58. Cam and others *fate* Deighton, Kittredge, NCE *fault* 18 fair] Not with the modern meaning of just; probably honourable is intended. 21 unnoted] Ff *unnoted* generally followed. Anon in Cam *unwonted* Deighton conj. *unheated* Warburton explained *unnoted* as common, bounded; Malone as operating inwardly; Schmidt unperceived, imperceptible; Onions imperceptible or undemonstrative; NCE suppressed. Delius explained *unnoted passion* as emotion which betrays itself by no outward indication. We suggest that in this context *unnoted*=moderate. The meaning is that Alcibiades' friend conducted the duel (opposed his foe) with sober and moderate emotion, controlling his anger before it could vent itself in excess,

He did behave his anger, ere 'twas spent,
As if he had but proved an argument.

FIRST SENATOR

You undergo too strict a paradox,
Striving to make an ugly deed look fair. 25
Your words have took such pains, as if they laboured
To bring manslaughter into form, and set quarrelling
Upon the head of valour; which indeed
Is valour misbegot and came into the world
When sects and factions were newly born. 30
He 's truly valiant that can wisely suffer
The worst that man can breathe, and make his wrongs
His outsides, to wear them like his raiment, carelessly,
And ne'er prefer his injuries to his heart,
To bring it into danger. 35
If wrongs be evils and enforce us kill,
What folly 'tis to hazard life for ill!

ALCIBIADES

My lord,—

FIRST SENATOR You cannot make gross sins look clear.
To revenge is no valour, but to bear.

ALCIBIADES

My lords, then, under favour, pardon me 40
If I speak like a captain.
Why do fond men expose themselves to battle,
And not endure all threats? sleep upon 't,
And let the foes quietly cut their throats
Without repugnancy? If there be 45
Such valour in the bearing, what make we
Abroad? Why then, women are more valiant
That stay at home, if bearing carry it;

just as though he was merely concluding an argument. 22 behave] Ff *behooue* Rowe *behave* Malone *behalve* Collier, Gould *reprove* Kinnear *become* which Schmidt preferred, quoting *Lear* iv iii 26; *Antony* i iii 84. For *behave* Malone quoted *Faerie Queene* ii 3 40 (misquoted i iii), "But who his links with labours, and his mynd Behaves with cares, cannot so easy mis."—where *behave*=manages, conducts, regulates: see NED s.v. BEHAVE vb. 2. Onions glosses *behave* as control; and Sisson as moderate. Cam and others *behave* Ridley *behoove* Alexander, Sisson *behave* 24 undergo]=maintain 32, 33 The . . . carelessly,] Three lines in Ff, ending *breath*, . . . *Out-sides*, . . . *carelessly*, Two in Pope, Cam and others. Delius, Alexander follow F. Chambers ends in *outsides*, . . . *carelessly*, 34 prefer]=present, lay before 36, 37 If . . . ill!] Refers back to Alcibiades's friend and his crime. A paraphrase is "Though wrongs done to us be such evils as enforce us to kill their doer, yet what follow it is to hazard ours in the way of such ill. So now,—" 38 *lord*,— Chambers *lord*! Kittredge *lords*— Alexander, Sisson *lord*— 43 endure all threats?]=tamely put up with all threats? 46, 47 what . . . Abroad?] Why

And the ass more captain than the lion, the felon
 Loaden with irons wiser than the judge, 50
 If wisdom be in suffering. O my lords,
 As you are great, be pitifully good.
 Who cannot condemn rashness in cold blood?
 To kill, I grant, is sin's extremest gust;
 But in defence, by mercy, 'tis most just. 55
 To be in anger is impiety;
 But who is man that is not angry?
 Weigh but the crime with this.

SECOND SENATOR

You breathe in vain.

ALCIBIADES

In vain! His service done

At Lacedæmon and Byzantium 60
 Were a sufficient briber for his life.

FIRST SENATOR

What's that?

ALCIBIADES

Why, I say, my lords, has done fair service,
 And slain in fight many of your enemies.
 How full of valour did he bear himself 65
 In the last conflict, and made plenteous wounds!

SECOND SENATOR

He has made too much plenty with them:
 He's a sworn rioter. He has a sin
 That often drowns him and takes his valour prisoner.
 If there were no foes, that were enough 70
 To overcome him. In that beastly fury
 He has been known to commit outrages
 And cherish factions. 'Tis inferred to us,

do we soldiers take the field? 49-51 And . . . lords,] Divided as in F²⁻⁴. F¹ ends in *Lyon*? . . . *Judge*? . . . *Lords*, Editors divide as in F². 49 ass . . . lion,] Perhaps a reminiscence of the fable of the ass and the lion, quoted by Baldwin: LG, i 623, 624, felon] Ff *fellow* Theobald and Johnson conj., Steevens (1793), Cam (see vol. vii, 135), and others *felon* 59 breathe] Ff *breath* Cam conj. *preach* Editors *breathe* 59, 60 His . . . Byzantium.] Divided as in Pope. One line in Ff. Editors follow Pope. 63 Why, I say, . . . has] F² *Why say my Lords ha's* F². ² *Why, I say . . . ha's* F⁴ *Why, I say . . . ha's* Dyce, Delius, Kittredge, Alexander *Why, I say, . . . has* Cam, Ridley *I say, . . . has* Chambers *Why, say, my lords, he has* Globe, Craig, Williams, Deighton, NCE *I say, . . . he has* Herford *Why, I say, . . . has* Sisson *Why say my lords, has* 67, 68 with them: He's] F¹ *with him*: He's F² *with em* Hes F² *with em* He's F⁴ *with 'em*, He's Hammer, Malone, etc., read *'em* for F²'s *him* but *h* for *th* is not rare in F²; and the right word is probably *them* Cam and others *with 'em*; He's Kittredge, NCE, Alexander, Sisson *with 'em*. He's 73 'Tis . . . us,] Onions glosses *infer* here as to allege, adduce. Deighton explained the phrase as "the conclusion is brought home

His days are foul and his drink dangerous.

FIRST SENATOR

He dies.

ALCIBIADES Hard fate! he might have died in war.

75

My lords, if not for any parts in him—

Though his right arm might purchase his own time

And be in debt to none—yet, more to move you,

Take my deserts to his and join 'em both.

And, for I know your reverend ages love

80

Security, I 'll pawn my victories, all

My honour to you, upon his good returns.

If by this crime he owes the law his life,

Why, let the war receive 't in valiant gore;

For law is strict, and war is nothing more.

85

FIRST SENATOR

We are for law. He dies: urge it no more,

On height of our displeasure. Friend or brother,

He forfeits his own blood that spills another:

ALCIBIADES

Must it be so? It must not be. My lords,

I do beseech you, know me.

90

SECOND SENATOR

How!

ALCIBIADES

Call me to your remembrances.

THIRD SENATOR

What!

ALCIBIADES

I cannot think but your age has forgot me:

It could not else be I should prove so base

95

To sue and be denied such common grace.

My wounds ache at you.

FIRST SENATOR

Do you dare our anger?

'Tis in few words, but spacious in effect:

We banish thee for ever.

ALCIBIADES

Banish me!

to us." 77 time] Gould conj. *life* *life* is the idea: the passage means, Though his valiant deeds might win for him the right time for his life's end. 80-82 And, . . . returns.] Divided as in Capell. Ff end in *Security*, . . . you . . . returns. Editors follow Capell. 80 And, for I know your] From Capell. Ff *And for I know, your* Cam and others follow Capell. Delius *And, for I know, your* Sisson *And for I know your* 82 My . . . returns.] I pledge my honour on the good results with which he will reward your pardon. honour] From F¹. F² *honours* Cam, Herford, Kittredge, Alexander *honours* Delius, Craig, Chambers, Williams, Deighton, Ridley, NCE, Sisson *honour* 88 He . . . another.] Cf. *Genesis* ix 6. (Noble: B, 238.) 89, 90 My . . . me.] Divided

Banish your dotage! Banish usury,
That makes the Senate ugly. 100

FIRST SENATOR

If, after two days' shine, Athens contain thee,
Attend our weightier judgement. And, not to swell our spirit,
He shall be executed presently.

Exeunt Senators.

ALCIBIADES

Now the gods keep you old enough, that you may live 105
Only in bone, that none may look on you!
I'm worse than mad. I have kept back their foes
While they have told their money and let out
Their coin upon large interest; I myself
Rich only in large hurts. All those for this? 110
Is this the balsam that the usuring Senate
Pours into captains' wounds? Banishment!
It comes not ill: I hate not to be banished.
It is a cause worthy my spleen and fury,
That I may strike at Athens. I'll cheer up 115
My discontented troops, and lay for hearts.
'Tis honour with most lands to be at odds:
Soldiers should brook as little wrongs as gods. *Exit.*

as in Capell. One line in Ff. Editors follow Capell. 103 Attend . . . spirit,] Two lines in Ff, ending *Judgement*. . . *Spirit*, One line in Capell, Cam and others. And, . . . spirit,] Various conjectures offered, such as Theobald's *note for not and your for our*, and Hudson's *And, to quell your spirit*, Steevens explains F as "not to put ourselves into any tumour of rage," which he supports by *Henry VIII* iii i 161-163. First Senator had prepared for this in l. 96, *Do you dare our anger?* The Senator means, he shall be executed at once in order that we shall be no longer provoked about him. 104 *Exeunt Senators.*] From Cam. Ff *Exeunt*. Editors follow Cam. 105 Now . . . live] Two lines in Ff, ending *enough*, . . . *lie* One in Steevens, Cam and others. 106 Only in bone,] Many have regarded *bone* as corrupt. Delius paraphrased F as, That nobody may look upon you when you have become bare skeletons. Ingleby thought that *one* in *bone* had been caught in composing from F's *One* in *Onely* and he proposed *Only in bed*, For in *bone* conjectures are, Staunton at *home*, Hudson *alone*, Deighton in *hope*, Tilley: A, 67, conjectures at *home*, for in *bone*, and supports it by quoting Bacon (c. 1594) "A l'an soixante et doux temps est qu' on se house;" and *Hamlet* iii i 129, 130, "Let the doors be shut upon him [Polonius], that he may play the fool nowhere but in 's own house." Editors *Only in bone*, 108 told]—counted 112 Banishment!] F¹ *Banishment*. F² *ha Banishment*. F⁴ *Ha! Banishment!* Editors *Banishment!* 116 lay for] Johnson conj. *play for* Tyrwhitt explained as lay out for hearts, i.e. the affections of the people. Onions glosses as lie in wait for: see also NED s.v. LAY v.¹ 18b. 117 lands] Ff *Lands* Malone conj. *lords* favoured by Kellner. Editors *lands*

SCENE VI. ATHENS. A BANQUETING-ROOM IN TIMON'S HOUSE.

Music. Tables set out: Servants attending. Enter divers Friends, at several doors.

FIRST LORD The good time of day to you, sir.

SECOND LORD I also wish it to you. I think this honourable lord did but try us this other day.

FIRST LORD Upon that were my thoughts tiring when we encountered. I hope it is not so low with him as he made it seem 5
in the trial of his several friends.

SECOND LORD It should not be, by the persuasion of his new feasting.

FIRST LORD I should think so. He hath sent me an earnest inviting, which many my near occasions did urge me to put off; 10
but he hath conjured me beyond them, and I must needs appear.

SECOND LORD In like manner was I in debt to my importunate business, but he would not hear my excuse. I am sorry, when he sent to borrow of me, that my provision was out.

FIRST LORD I am sick of that grief too, as I understand how all 15
things go.

SECOND LORD Every man here 's so. What would he have borrowed of you?

FIRST LORD A thousand pieces.

SECOND LORD A thousand pieces! 20

FIRST LORD What of you?

SECOND LORD He sent to me, sir,—Here he comes.

SCENE VI.] Added by Capell. ATHENS. . . . HOUSE.] Added after Rowe and Cam. *Music. . . . attending.*] Added by Capell, widely adopted. For F's Enter diuers Friends at several doores., Cam and others have Enter divers Lords, Senators and others, at several doors. Other editors expand F with names of those entering. Sisson Enter at several doors Lucullus, Lucius, Sempronius, Ventidius, and Senators. The speech-prefixes in this Scene in F¹ are: 1; 2; Tim, Timon; 3; Both; Some speake; Some other; 4. The numbering of the speakers in our speech-prefixes corresponds to F, except that for F's Both. in l. 50 we have First and Second Lords; and in ll. 106, 107 we have Third Lord and Second Lord for F's 2. and 3. [Senators] Delius, Craig, Williams, Deighton have Third Lord for F's Second in l. 22. Chambers, Kittredge throughout the Scene have *Friend* for *Lord*. Cam, Craig, Chambers, Williams, Herford, Ridley, Kittredge, NCE, Alexander, Sisson have Third Lord (or *Friend*: see above) for F's Second in l. 106 and Second for F's Third in l. 107, where Delius, Deighton have Fourth and Second respectively. Sisson replaces F's numbers by names: for First Lord he has Lucullus; for Second, Lucius; for Third, Sempronius; and for Fourth, Ventidius, with changes corresponding to the changes in Cam and others, and in our text, in ll. 106, 107. All editors have First and Second Lords or Friends for F's Both in l. 50, except for Kittredge's Both. 4 tiring]=busily engaged, a term derived from falconry. See Madden: D, 203 and NED s.v. TIRE v.⁸ 14 my . . . out.] my ready money was

Enter Timon and Attendants.

- TIMON With all my heart, gentlemen both. And how fare you? 25
- FIRST LORD Ever at the best, hearing well of your lordship.
- SECOND LORD The swallow follows not summer more willing than we your lordship.
- TIMON (*aside*) Nor more willingly leaves winter: such summer-birds are men.—Gentlemen, our dinner will not recompense this long stay. Feast your ears with the music awhile, if they will fare so harshly o' th' trumpet's sound: we shall to 't presently. 30
- FIRST LORD I hope it remains not unkindly with your lordship, that I returned you an empty messenger.
- TIMON O, sir, let it not trouble you.
- SECOND LORD My noble lord,— 35
- TIMON Ah, my good friend, what cheer?
- SECOND LORD My most honourable lord, I am e'en sick of shame, that, when your lordship this other day sent to me, I was so unfortunate a beggar.
- TIMON Think not on 't, sir. 40
- SECOND LORD If you had sent but two hours before,—
- TIMON Let it not cumber your better remembrance. (*The banquet brought in*) Come, bring in all together.
- SECOND LORD All covered dishes! 45
- FIRST LORD Royal cheer, I warrant you.
- THIRD LORD Doubt not that, if money and the season can yield it.
- FIRST LORD How do you? What's the news?
- THIRD LORD Alcibiades is banished. Hear you of it?
- FIRST AND SECOND LORDS Alcibiades banished! 50
- THIRD LORD 'Tis so, be sure of it.
- FIRST LORD How? how?
- SECOND LORD I pray you, upon what?
- TIMON My worthy friends, will you draw near?
- THIRD LORD I 'll tell you more anon. Here 's a noble feast 55 toward.
- SECOND LORD This is the old man still.
- THIRD LORD Will 't hold? Will 't hold?

exhausted. 15 all] Kefner *ill* 26-28 The . . . winter:] Reflects the proverb, "Swallows like false friends, fly away upon the approach of winter." Tilley: S, 1026. 28 (*aside*)] Added by Johnson, generally adopted. 35 lord,—] From Hammer. Ff *Lord*. Cam and others *lord*,— or *lord*— Chambers *lord*! Sisson *lord*. 41 before,—] From Rowe. Ff *before*. or *before*— Cam and others *before*— or *before*,— Sisson *before*. 42, 43 (*The . . . in*)] In Ff after *cheer?*, l. 36. Transferred by Dyce. Cam and others follow Dyce. Delius, Chambers, NCE place as in F. 50 first . . . Lords] Ff Both. See note above to speech-prefixes. 56 Will 't . . . Will 't] From F^a. F^a *Will* . . . Will

SECOND LORD It does: but time will—and so—

THIRD LORD I do conceive.

60

TIMON Each man to his stool, with that spur as he would to the lip of his mistress. Your diet shall be in all places alike. Make not a city feast of it, to let the meat cool ere we can agree upon the first place. Sit, sit! The gods require our thanks.

You great benefactors, sprinkle our society with thankfulness. For your own gifts, make yourselves praised; but reserve still to give, lest your deities be despised. Lend to each man enough, that one need not lend to another; for, were your godheads to borrow of men, men would forsake the gods. Make the meat be beloved more than the man that gives it. Let no assembly of twenty be without a score of villains. If there sit twelve women at the table, let a dozen of them be—as they are. The rest of your fees, O gods,—the senators of Athens, together with the common lag of people,—what is amiss in them, you gods, make suitable for destruction. For these my present friends, as they are to me nothing, so in nothing bless them, and to nothing are they welcome. Uncover, dogs, and lap.

65

70

75

The dishes uncovered and full of warm water.

They also contain stones.

SOME SPEAK

What does his lordship mean?

SOME OTHER

I know not.

80

TIMON

May you a better feast never behold,

Editors follow F⁴. 59 will—and so—] From Steevens. F¹⁻³ will, and so. F⁴ will, and so— Cam and others will—and so— Sisson will, and so— 63 a city feast] a ceremonious affair 64 Sit, sit!] F¹ Sit, sit. F²⁻⁴ Sit, Sit. Editors sit, sit. or Sit, sit. or sit. sit! 65-77 You . . . welcome.] In italics in Ff. 72 be—as they are.] From Steevens. F¹⁻³ be as they are. F⁴ be as they are— Cam and others be—as they are. Craig, Ridley be as they are. Williams —be as they are. 73 fees,] Warburton, Hanmer, Kellner fees, Cam and others fees, Kittredge, NCE, Alexander fees, Deighton thought fees tame and suggested feces=dregs, quoting Induction in Jonson's *Magnetic Lady*, l. 32, "Not the Faces, or grounds of your people, . . ." fees=rewards, satirically, from the gods. 74 lag] F¹⁻³ legge F⁴ leg Rowe lag Onions remarks that lag is not found elsewhere with this meaning. Collier tag Cam and others lag Deighton tag (rag, tag and bobtail was a common phrase; see Tilley: T, 10: tag-rag occurs in *J. Caesar* i ii 255, and tag in *Coriolanus* iii 247. tag may be correct in our passage.) 78 The . . . water.] The SD in Johnson and Malone is The dishes uncovered are full of warm water. Cam (1904) The dishes are uncovered and seen to be full of warm water. They . . . stones.] Added by editor. See note to l. 86.

You knot of mouth-friends! Smoke and lukewarm water
 Is your perfection. This is Timon's last,
 Who stuck and spangled you with flatteries,
 Washes it off, and sprinkles in your faces 85
 Your reeking villainy.

Throwing water in their faces.

Live loathed, and long,
 Most smiling, smooth, detested parasites,
 Courteous destroyers, affable wolves, meek bears,
 You fools of fortune, trencher-friends, time's flies,
 Cap-and-knee slaves, vapours, and minute-jacks! 90
 Of man and beast the infinite malady
 Crust you quite o'er! What, dost thou go?
 Soft! take thy physic first—thou too—and thou!
 Stay, I will lend thee money, borrow none.

Throws stones at them, and drives them out.

82, 83 Smoke . . . perfection.] Johnson explains as "Your perfection, is the highest of your excellence." Deighton, "it would be flattery to liken you to smoke and lukewarm water." Another and perhaps likelier paraphrase is "Smoke and lukewarm water are too good for you." 83, 84 last, Who] From Ff. Cam last; Who Delius and others last; Who, Ridley last Who Kittredge last! Who, Sisson last, Who, Fleay, 191, quotes last. [He] Who 84 you with] From Ff. Hanmer with your Johnson, Cam you with Keightley by you with Delius, Craig and others with your As the text stands, Timon states that in this his last entertainment, he washes away the flattering favours he had conferred upon them by flinging the water at them. There seems insufficient reason to change F. flatteries,] Walker conj., Dyce, Deighton *flattery*, 85 it] Hanmer *them* (It=the effect of flatteries. Cf. *Antony* ii i 10.) 86 *Throwing . . . faces.*] Added by Johnson and generally adopted or adapted. From l. 111 we learn that Timon threw stones at his guests. This also occurs in Lucian's dialogue; and, in the old play edited by Dyce, stones resembling artichokes are brought in a dish and are hurled at the guests by Timon. We may suppose that this tradition, however derived, is preserved in the Shakespearian play, and that the dishes contained stones as well as water. 89 fools of fortune,]= "false pets, who are determined to keep in with fortune." Empson, 145. 90 Cap-and-knee slaves,] F¹ *Cap and knee-Slaues*, F²⁻⁴ *Cap and Knee Slaves*, Craig, Chambers, Herford, Alexander, Sisson omit hyphens. (Phrase=obsequious wretches.) vapours,] Daniel *vampires*, *vapours*=passing, insubstantial things. minute-jacks!] F¹ *Minute lacks*. F²⁻⁴ *Minute lacks* Generally equated with *Jack of the Clock* (*Richard II* v v 60), but the meaning is probably "mere ephemera." Cf. *time's flies* and *vapours*. Jack of the Clock struck the hours: hours were too long for Timon. Chambers glosses as time-servers. 91 infinite malady] "Every kind of disease incident to man and beast" (Johnson). According to Sir St Clair Thomson, by *crust* Timon refers to the skin disease, *rupia*; and *infinite malady* is syphilis. (Thomson, 290.) 94 *Throws . . . out.*] Added by editor.

What, all in motion? Henceforth be no feast
 Whereat a villain 's not a welcome guest. 95
 Burn, house! sink, Athens! henceforth hated be
 Of Timon man and all humanity! *Exit.*

Enter the Senators, with other Lords.

FIRST LORD

How now, my lords!

SECOND LORD

Know you the quality of Lord Timon's fury? 100

THIRD LORD

Push! did you see my cap?

FOURTH LORD

I have lost my gown.

FIRST LORD He 's but a mad lord, and nought but humours
 sways him. He gave me a jewel th' other day, and now he has
 beat it out of my hat. Did you see my jewel? 105

THIRD LORD

Did you see my cap?

SECOND LORD

Here 'tis.

FOURTH LORD

Here lies my gown.

FIRST LORD

Let 's make no stay.

SECOND LORD

Lord Timon's mad.

THIRD LORD I feel 't upon my bones. 110

FOURTH LORD

One day he gives us diamonds, next day stones. *Exeunt.*

Rowe, after l. 93 added Throws the dishes at them, and drives them out. Cam, Williams, Herford, NCE, Alexander as in Rowe after l. 94. Delius as in Rowe after l. 93. Craig after l. 94, Throws the dishes at them. Hudson Pelts them with stones, and drives them out. (Fleay, 192, also agrees that Timon pelts stones at his guests.) Deighton, Ridley omit SD. Kittredge, Sisson after l. 94, Drives them out. 98 *Enter . . . Lords.*] From Ff. Cam and others Re-enter the Lords, Senators, &c. Others adapt F. Kittredge Enter [the Friends—] the Senators with other Lords, [returning]. Chambers, Williams, NCE follow F. 101 Push! Ff *Push*, (an interjection) Theobald *Pshal* Hanmer *Pish!* Cam and others *Push!* Sisson *Push*. 103 humours F¹. ⁴ *humour* Johnson, Cam and others *humour* Chambers, Ridley, Kittredge, NCE, Alexander, Sisson *humours* 106 THIRD LORD] From Capell. (cf. l. 101.) Ff 2. For editors see note to speech-prefixes 107 SECOND LORD] From Capell. Ff 3. See note to speech-prefixes. 111 *Exeunt.*] Ff *Exeunt* the Senators. Cam and others *Exeunt*. Williams *Exeunt* the Senators [and others].

ACT IV

SCENE I. WITHOUT THE WALLS OF ATHENS.

Enter Timon.

TIMON

Let me look back upon thee. O thou wall,
 That girdles in those wolves, dive in the earth,
 And fence not Athens! Matrons, turn incontinent!
 Obedience fail in children! Slaves and fools,
 Pluck the grave wrinkled Senate from the bench, 5
 And minister in their steads! To general filths
 Convert o' th' instant, green virginity!
 Do 't in your parents' eyes! Bankrupts, hold fast:
 Rather than render back, out with your knives,
 And cut your trusters' throats! Bound servants, steal! 10
 Large-handed robbers your grave masters are
 And pill by law. Maid, to thy master's bed!
 Thy mistress is o' th' brothel. Son of sixteen,
 Pluck the lined crutch from thy old limping sire,
 With it beat out his brains! Piety and fear, 15
 Religion to the gods, peace, justice, truth,
 Domestic awe, night-rest and neighbourhood,
 Instruction, manners, mysteries and trades,
 Degrees, observances, customs and laws,
 Decline to your confounding contraries, 20
 And yet confusion live! Plagues incident to men,
 Your potent and infectious fevers heap
 On Athens, ripe for stroke! Thou cold sciatica,
 Cripple our senators, that their limbs may halt

ACT IV SCENE I.] Added by Rowe. WITHOUT . . . ATHENS.] Added by Rowe. The speech-prefix in this Scene in F¹ is Tim. 2 girdles] From Ff. Rowe, Cam, Delius, Craig, Williams, Herford, Deighton *girdlest* Chambers, Ridley, Kittredge, NCE, Alexander Sisson *girdles* 4 fools.] From Capell. Ff *Fools* or *Fools* Cam and others *fools*, Chambers, Ridley, Sisson *fools* 6 *steads!* To . . . *filths*] F^{1,2} *steads*, to . . . *Filthes*. F³ *steads* to . . . *Filthes*. F⁴ *steads* to . . . *Filthes*. Cam and others *steads!* To . . . *filths* (Herford to) Ridley *steads*; to . . . *filths* *filths*] = prostitutes -8, 9 fast: . . . back,] F¹⁻² *fast . . . backe*; F³ *fast . . . back*; Cam and others *fast*; . . . *back*, Chambers, Ridley *fast*, . . . *back*; Kittredge *fast!* . . . *back*, Sisson *fast*. . . *back*, 13 o' th'] Hammer *I' th'* Keightley *at the* Cam and others *o' the* Chambers of the Kittredge, NCE, Alexander, Sisson, *o' th'* Son] F¹⁻² *Some* F³ *Sonne* F⁴ *Son* 14 lined] = padded 18 mysteries] = crafts, professions 21 yet] Ff *yet* Hammer's *let* was adopted by many and supported by Kinnear with Henry IV i. i. 154, *Let order die! yet = yet, may* (For *yet . . . live!* Kellner proposes *give . . . live.*) Cam and others *let* Malone, Delius, Deighton, Ridley, Sisson *yet*

As lamely as their manners! Lust and liberty 25
 Creep in the minds and marrows of our youth,
 That 'gainst the stream of virtue they may strive,
 And drown themselves in riot! Itches, blains,
 Sow all th' Athenian bosoms, and their crop
 Be general leprosy! Breath infect breath, 30
 That their society, as their friendship, may
 Be merely poison! Nothing I 'll bear from thee
 But nakedness, thou detestable town!
 Take thou that too, with multiplying bans!
 Timon will to the woods, where he shall find 35
 The unkindest beast more kinder than mankind.
 The gods confound—hear me, you good gods all!—
 Th' Athenians both within and out that wall!
 And grant, as Timon grows, his hate may grow
 To the whole race of mankind, high and low! 40
 Amen. *Exit.*

SCENE II. ATHENS. TIMON'S HOUSE.

Enter Flavius, with two or three Servants.

FIRST SERVANT

Hear you, Master Steward, where 's our master?
 Are we undone? cast off? nothing remaining?

FLAVIUS

Alack, my fellows, what should I say to you?
 Let me be recorded by the righteous gods,
 I am as poor as you.

FIRST SERVANT

Such a house broke! 5
 So noble a master fall'n! All gone! and not
 One friend to take his fortune by the arm,
 And go along with him!

SECOND SERVANT

As we do turn our backs
 From our companion thrown into his grave;
 So his familiars to his buried fortunes 10

25 liberty]=licence 27 That . . . strive,] Noble: B, 237, sees here the influence of *Ecclesiasticus* iv 28, in the Bishops' Bible: "And strive thou not against the stream: but for righteousness take paines with all thy soule," etc. Cf. also Tilley: S, 92. 34 Take . . . too,] Hurling a garment from him, presumably. multiplying bans]=accumulative curses] SCENE II.] Added by Rowe. ATHENS. . . HOUSE.] Added after Rowe. Flavius,] Ff Steward Cam and others Flavius, Kittredge [Flavius the] Steward Williams, NCE Steward [Flavius,] or three] Siason omits. The speech-prefixes in this Scene in F² are: I; Stew.; 2; 3. 1 Master] F² M. 2 undone? cast off?] From Capell. Ff *undone, cast off*, Cam and others follow Capell. Chambers, Alexander follow F. 3, 16, 22 FLAVIUS] Ff Stew. Cam and others prefix for Flavius. Kittredge Stew. 10-15 So . . . alone.] Cf. *Ecclesiasticus* xii 22. (Noble: B, 238.) 10 familiars

Slink all away; leave their false vows with him,
 Like empty purses picked; and his poor self,
 A dedicated beggar to the air,
 With his disease of all-shunned poverty,
 Walks, like contempt, alone. More of our fellows. 15

Enter other Servants.

FLAVIUS

All broken implements of a ruined house.

THIRD SERVANT

Yet do our hearts wear Timon's livery;
 That see I by our faces: we are fellows still,
 Serving alike in sorrow. Leaked is our bark,
 And we, poor mates, stand on the dying deck, 20
 Hearing the surges threat. We must all part
 Into this sea of air.

FLAVIUS

Good fellows all,
 The latest of my wealth I'll share amongst you.
 Wherever we shall meet, for Timon's sake
 Let's yet be fellows: let's shake our heads and say, 25
 As 'twere a knell unto our master's fortunes,
 'We have seen better days.' Let each take some.

Giving them money.

Nay, put out all your hands. Not one word more.
 Thus part we rich in sorrow, parting poor.

Embrace, and part several ways.

O, the fierce wretchedness that glory brings us! 30
 Who would not wish to be from wealth exempt,
 Since riches point to misery and contempt?
 Who would be so mocked with glory, or to live
 But in a dream of friendship,

to . . . fortunes]=participators in his departed fortunes 13 A . . . air,] "a beggar devoted by fortune to a homeless life." (Onions.) 14 all-shunned] Pope's hyphen, generally adopted. 20 the dying deck,] the deck on which we are to die, (Schmidt.) 21, 22 We . . . air.] "the 'sea of air' is that into which the soul, freighting his wrecked bark, the body, must at length take its flight." (Ingleby, 87.) 27 *Giving . . . money.*] Added by Johnson. Cam and others omit. Delius, Craig, Chambers, Deighton, Alexander follow Johnson. Kittredge, Sisson Gives money. 29 *Embrace, . . . ways.*] From Ff. Cam and others Servants embrace, . . . ways. Delius, Craig, Chambers, Williams, Deighton, Sisson They embrace, . . . ways. Kittredge, Alexander follow F. 33, 34, 36 glory, . . . friendship, . . . friends?] Ff *Glory, . . . Friendship, . . . Friends:* Capell, Cam and others *glory? . . . friendship? . . . friends?* Chambers, NCE *glory, . . . friendship? . . . friends?* Ridley *glory? . . . friendship, . . . friends?* Kit-

To have his pomp and all what state compounds 35
 But only painted, like his varnished friends?
 Poor honest lord, brought low by his own heart,
 Undone by goodness! Strange, unusual blood,
 When man's worst sin is, he does too much good!
 Who then dares to be half so kind again? 40
 For bounty, that makes gods, do still mar men.
 My dearest lord, blest to be most accursed,
 Rich only to be wretched, thy great fortunes
 Are made thy chief afflictions. Alas, kind lord!
 He's flung in rage from this ingrateful seat 45
 Of monstrous friends; nor has he with him to
 Supply his life, or that which can command it.
 I'll follow, and inquire him out.
 I'll ever serve his mind with my best will;
 Whilst I have gold, I'll be his steward still. *Exit.* 50

SCENE III. WOODS AND CAVE, NEAR THE SEASHORE.

Enter Timon in the woods.

TIMON

O blessed breeding sun, draw from the earth
 Rotten humidity; below thy sister's orb
 Infect the air! Twinned brothers of one womb,
 Whose procreation, residence and birth,
 Scarce is dividant, touch them with several fortunes, 5
 The greater scorns the lesser. Not nature,
 To whom all sores lay siege, can bear great fortune
 But by contempt of nature.

tredge, Alexander, Sisson *glory, . . . friendship, . . . friends?* 35 all . . . compounds] Walker conj. *all state comprehends*. Herford explained as "that which composes state." NCE, "that makes up dignity." *what* here=that which (Abbott, 252.) *state* means personal dignity and rank. *compounds*=constitutes 38 *blood,*=constitution, disposition 40 again?] Ff *agen?* 41 do] F¹.^a *do* F² *doe* F⁴ *does* (Inflexion by attraction to *gods*, in F²) Cam and others *does* Sisson *do* 46, 47 Of . . . it.] Divided as in Pope. Three lines in Ff, ending *Friends: . . . life, . . . it:* Cam and others follow Pope. Delius, Craig, Williams, Deighton follow F. 46 with him to]=with him means to *it*. in l. 47 refers to *means* SCENE III.] Added by Rowe. WOODS . . . SEASHORE.] Added by Cam. *Enter . . . woods.*] From Ff. Cam, Craig, Herford, Deighton, NCE, Sisson Enter Timon, from the cave. Delius, Chambers, Ridley Enter Timon. Williams Enter Timon in the Woods [from the Cave]. Kittredge, Alexander as in F. The speech-prefixes in this Scene in F¹ are: Tim., T²; Alc.; Phrin.; Timan.; Both; Ape., Apem.; I; 2; 3; All; Stew. In the speech-prefixes our numbers of the Bandits follow F; but in ll. 399, 402, 404, 406 we have Banditti for F's All. 5 several]=various 6-8 Not . . . nature.] Johnson explains as "human nature, . . . besieged as it is by misery, . . . when elevated by fortune, will despise beings of nature like its own." Malone adds that

Raise me this beggar and deny 't that lord,
 The senator shall bear contempt hereditary,
 The beggar native honour. 10
 It is the pasture lards the rother's sides,
 The want that makes him lean. Who dares, who dares,
 In purity of manhood stand upright,
 And say 'This man 's a flatterer'? If one be, 15
 So are they all; for every grise of fortune
 Is smoothed by that below. The leafnéd pate
 Ducks to the golden fool. All 's oblique;
 There 's nothing level in our curséd natures
 But direct villainy. Therefore be abhorred 20
 All feasts, societies and throngs of men!
 His semblable, yea, himself, Timon disdains.
 Destruction fang mankind! Earth, yield me roots!

Digging the earth.

Who seeks for better of thee, sauce his palate
 With thy most operant poison! What is here? 25
 Gold? Yellow, glittering, precious gold? No, gods,
 I am no idle votarist. Roots, you clear heavens!
 Thus much of this will make black white, foul fair,
 Wrong right, base noble, old young, coward valiant.
 Ha, you gods! why this? What this, you gods? Why, this 30

"But by is here used for without." 9 deny 't that lord,] Theobald (Warburton conj.) *denude that lord*, There have been other conjectures; but the phrase simply means deny the same to that lord, 10 senator] From Rowe. Ff *Senators* Editors *senator* hereditary,]=as though born to it, 12 pasture] F¹ *Pastour* F²⁻⁴ *Pastor* Editors *pasture* lards] F¹ *Lards*, F²⁻⁴ *Lords*, Editors *lards* rother's] Ff *Brothers* Collier *rother's* Collier notes (1842) "We insert *rother* (instead of *brother* as it stands in the folios) at the instance of Mr. Singer. . . . The suggestion was made in a letter published in *The Athenæum* in April, 1842, in which the writer suggests that to change *brother* to *rother* removed the whole difficulty of the passage. . . . A 'rother' is a horned beast such as oxen or cows. . . . Shakespeare must have been well acquainted with the word . . . for in the town of Stratford-on-Avon is what is still called a 'rother market'." Cam *rother's* Delius *brother's* Sisson *wether's* 13 lean.] F¹ *leane*: F² *leane*: F³⁻⁴ *lean*: Editors *lean*. Who dares,] Ff *who dares?* 15 say] F¹ *say*, (Quotation marks are editorial.) 16 grise] Ff *grize* (=step). Cam and others *grise* Delius, Craig, Williams, Kittredge *grize* 18 Ducks]=Bows - All 's oblique;] F¹ *All 's oblique*: F²⁻⁴ *Alls obliquy*: F⁴ *All 's obliquy*: Pope *All is oblique*; Rowe *all 's obloquy*: Deighton remarks "I am not convinced that Shakespeare did not here coin 'obliquy' for 'obliquity.'" The form used in *Troilus* v i 51 is *oblique* Cam, Delius, Craig, Chambers, Williams, Herford, Deighton, NCE *all is oblique*; (Delius *All*) Ridley, Kittredge, Sisson *All's obliquy*; Alexander *All's oblique*: 23 fang] Ff *phang* (=tear) *Digging the earth*.] Added by Rowe. Cam and others *Digging*. Kittredge, Sisson *Digs*. 26-29 Gold? . . . valiant.] Divided as in Hamner. Five lines in Ff, ending *Gold?* . . . *Votarist*, . . . *make* . . . *right*; . . . *valiant*. Editors follow Hamner. 28 make black white,] Pro-

Will hug your priests and servants from your sides,
 Pluck stout men's pillows from below their heads.
 This yellow slave
 Will knit and break religions; bless th' accursed;
 Make the hoar leprosy adored; place thieves, 35
 And give them title, knee and approbation
 With senators on the bench. This is it
 That makes the wappened widow wed again:
 She, whom the spital-house and ulcerous sores
 Would cast the gorge at, this embalms and spices 40
 To th' April day again. Come, damnéd earth,
 Thou common whore of mankind, that puts odds
 Among the rout of nations, I will make thee
 Do thy right nature. (*March afar off*). Ha! a drum? Th' art quick,
 But yet I 'll bury thee. Thou 't go, strong thief, 45
 When gouty keepers of thee cannot stand.
 Nay, stay thou out for earnest.

Keeping some gold.

*Enter Alcibiades, with drum and fife, in warlike manner, and
 Phrynia and Timandra.*

ALCIBIADES

What art thou there? Speak.

verbial: cf. Tilley: B, 440. 32 stout]=able-bodied pillows] "This alludes to an old custom of drawing away the pillow from under the heads of men in their last agonies, to make their departure the easier." (Warburton.) 35 hoar leprosy]=white leprosy, elephantiasis (NED) place]=elevate to a position of dignity 38 wappened] From F¹. F². ⁴ *wapen'd* Alternative form is *wapper'd* Nares and Wright: DD both quote from Grose's Provincial Dictionary, as current in Gloucestershire, meaning fatigued, tired. Cf. also *Two-N. Kinsman* v iv 10, *Yong and unwapper'd* Cam and others *wappen'd* or *wappened* Herford, Ridley *wapper'd* (The intended meaning is perhaps "decayed.") 39-41 She, . . . again.]—Her at whom the victims of spital-house and ulcerous sores would retch in loathing, this gold transforms into youth possessed of all its lasting fragrance. 40 at, this] Ff *at. This* Pope, Cam and others *at, this* Alexander *at this* 41 damnéd] Ff *damn'd* 42 puts] F¹. ² *puttes* F³. ⁴ *puts* Cam, Herford *put'st* Pope, Delius, Craig, Williams, Deighton *put'st* Chambers *puttest* Ridley, Kittredge, NCE, Alexander, Sisson *puts* 44 Do . . . quick,] Two lines in Ff, ending *Nature. . . quicke*, One in Pope, Cam and others. (*Do . . . nature.* means create havoc among mankind.) Th' art] From Ff. Cam and others *thou 'rt* or *Thou 'rt* Kittredge, Alexander, Sisson *Th' art* 45 Thou 't] F¹. ² *Thou 't* F³ *Thou 'lt* Cam and others *thou 'lt* Kittredge, Alexander, Sisson *Thou 't* 47 *Keeping . . . gold.*] Added by Pope. Cam and others *Keeping some gold*. Delius *Reserving some gold*. Kittredge, Sisson *Keeps some gold*. *Enter . . . Timandra*] From Ff. Many editors omit *and after manner*. In this case there is some significance in *and* dramatically, Phrynia, etc. trail in at the end. Timandra "the Curtisan" is recorded in Plutarch's *Life of Alcibiades* as she who wrapped his corpse

TIMON

A beast, as thou art. The canker gnaw thy heart,
For showing me again the eyes of man!

ALCIBIADES

What is thy name? Is man so hateful to thee, 50
That art thyself a man?

TIMON

I am Misanthropos, and hate mankind.
For thy part, I do wish thou wert a dog,
That I might love thee something.

ALCIBIADES

I know thee well; 55
But in thy fortunes am unlearned and strange.

TIMON

I know thee too; and more than that I know thee
I not desire to know. Follow thy drum:
With man's blood paint the ground, gules, gules!
Religious canons, civil laws are cruel:
Then what should war be? This fell whore of thine 60
Hath in her more destruction than thy sword,
For all her cherubin look.

PHRYNIA

Thy lips rot off!

TIMON

I will not kiss thee, then the rot returns
To thine own lips again.

ALCIBIADES

How came the noble Timon to this change? 65

TIMON

As the moon does, by wanting light to give.
But then renew I could not, like the moon:
There were no suns to borrow of.

ALCIBIADES

Noble Timon, what friendship may I do thee?

TIMON

None, but to maintain my opinion. 70

ALCIBIADES

What is it, Timon?

TIMON Promise me friendship, but perform none. If thou wilt not

in linen and buried him: p. 220. 52 Misanthropos,] F¹ Misanthropos, Derived from marginal notes in Plutarch's *Life of Antony*, North's version. Plutarch, 943; Brooke: Plutarch, ii 111. 58 gules, gules!] Ff *Gules, Gules*: Capell *gules, total gules*: Editors *gules, gules*! with various stops. There is no need to help out the metre: each *gules* is a resolved iamb, so used to emphasize the sense. 63 not] Staunton conj. *but* 69-71 Noble . . . Timon?] Prose in Ff. Steevens, Chambers, Herford, Kittredge, NCE, Alexander end lines in *Timon*, . . . to . . . *Timon*? Cam and others prose. Ridley ends lines in *Timon*, . . . to . . . *opinion*. . . *Timon*? 72-74 Promise . . . man!] Prose in Ff.

promise, the gods plague thee, for thou art a man. If thou dost perform, confound thee, for thou art a man!

ALCIBIADES

I have heard in some sort of thy miseries.

75

TIMON

Thou saw'st them when I had prosperity.

ALCIBIADES

I see them now: then was a blessed time.

TIMON

As thine is now, held with a brace of harlots.

TIMANDRA

Is this th' Athenian minion whom the world
Voiced so regardfully?

TIMON

Art thou Timandra?

80

TIMANDRA

Yes.

TIMON

Be a whore still. They love thee not that use thee:
Give them diseases, leaving with thee their lust.
Make use of thy salt hours. Season the slaves
For tubs and baths; bring down rose-cheeked youth
To the tub-fast and the diet.

85

TIMANDRA

Hang thee, monster!

ALCIBIADES

Pardon him, sweet Timandra, for his wits
Are drowned and lost in his calamities.
I have but little gold of late, brave Timon,
The want whereof doth daily make revolt
In my penurious band. I have heard, and grieved,
How curséd Athens, mindless of thy worth,
Forgetting thy great deeds, when neighbour states,
But for thy sword and fortune, trod upon them—

90

TIMON

I prithee, beat thy drum, and get thee gone.

95

ALCIBIADES

I am thy friend and pity thee, dear Timon.

TIMON

How dost thou pity him whom thou dost trouble?
I had rather be alone.

ALCIBIADES

Why, fare thee well.

Editors prose. 82-86 Be . . . diet.] Prose in Ff. Verse in Pope, Cam and others. Chambers ends l. 85 in *youth to* 84 season]=make ripe 86 tub-fast] From Theobald, Warburton conj. Ff *Fubfast*, (*tub-fast*=medical treatment for sexual disease. See A. H. G. Doran in Sh. Eng. i 438, 439.) Editors *tub-fast* 94 them—] From Rowe. Ff *them*. Editors *them*— or *them*,— 97 trouble?]

Here is some gold for thee.

TIMON

Keep it, I cannot eat it.

ALCIBIADES

When I have laid proud Athens on a heap—

100

TIMON

Warr'st thou 'gainst Athens?

ALCIBIADES

Ay, Timon, and have cause.

TIMON

The gods confound them all in thy conquest,
And thee after, when thou hast conquered!

ALCIBIADES

Why me, Timon?

TIMON

That by killing of villains

Thou wast born to conquer my country.

105

Put up thy gold. Go on! Here's gold. Go on!

Be as a planetary plague when Jove

Will o'er some high-iced city hang his poison

In the sick air. Let not thy sword skip one.

Pity not honoured age for his white beard:

110

He is an usurer. Strike me the counterfeit matron:

It is her habit only that is honest,

Herself's a bawd. Let not the virgin's cheek

Make soft thy trenchant sword: for those milk paps,

That through the window bars bore at men's eyes,

115

Are not within the leaf of pity writ,

But set them down horrible traitors. Spare not the babe

Whose dimpled smiles from fools exhaust their mercy:

Think it a bastard whom the oracle

Hath doubtfully pronounced the throat shall cut,

120

And mince it sans remorse. Swear against objects;

Ff trouble, or trouble, Editors trouble? 100 heap—] From Rowe. *Ff heape*. Editors *heap—* or *heap*,— 107 planetary plague]= plague caused by planetary influence. *Cf. Troilus* i iii 94-96. 114 milk paps,] *F*¹.² *Milke pappes* *F*³.⁴ *Milk-paps* (*F*³ *papps*) Cam and others *milk-paps*, Kittredge, Alexander *milk paps* *Sisson milk paps*, 115 window bars] *F*¹.² *window Barne* *F*³.⁴ *Window Barn* Johnson conj., Steevens *window-bars* Ritson would retain *Barn* as a "Saxon plural" form. Johnson explained as "the lattice of her chamber"; and Steevens, quoted *Cymbeline* ii iv 33-35; and Malone *A Lover's Complaint*, ll. 13, 14; but *window bars*=open work in the bodice Cam and others *window-bars* Kittredge, NCE, Alexander, *Sisson window bars* bore] Kellner, 88, calls the metaphor impossible and would read *bare bore at men's eyes*,=irresistibly thrust themselves into notice 120 doubtfully]=equivocally pronounced the] *Ff pronounced, the*: Pope, Cam and others *pronounced thy* Ridley, *Sisson pronounced the* (Some *pronounc'd*) 121 mince] *Cf. Hamlet* ii ii 490. objects.] *Ff Objects*, Farmer's conj. *objects* is possible, but unnecessary. *objects* can be glossed as anything inspiring emotion: hence *swear against objects*=remorselessly set aside pity. Cam and others *objects*, or *objects*. or

Put armour on thine ears and on thine eyes,
 Whose proof nor yells of mothers, maids, nor babes,
 Nor sight of priests in holy vestments bleeding,
 Shall pierce a jot. There 's gold to pay thy soldiers. 125
 Make large confusion; and, thy fury spent,
 Confounded be thyself! Speak not, be gone.

ALCIBIADES

Hast thou gold yet? I 'll take the gold thou givest me,
 Not all thy counsel.

TIMON

Dost thou or dost thou not, heaven's curse upon thee! 130

PHRYNIA AND TIMANDRA

Give us some gold, good Timon. Hast thou more?

TIMON

Enough to make a whore forswear her trade,
 And to make whores, a bawd. Hold up, you sluts,
 Your aprons mountant. You are not oathable,
 Although I know you 'll swear, terribly swear 135
 Into strong shudders and to heavenly agues
 Th' immortal gods that hear you. Spare your oaths:
 I 'll trust to your conditions. Be whores still;
 And he whose pious breath seeks to convert you,
 Be strong in whore, allure him, burn him up; 140
 Let your close fire predominate his smoke,
 And be no turncoats. Yet may your pains six months
 Be quite contráry. And thatch your poor thin roofs

*objects, Alexander abjects; 128, 129 Hast . . . counsel.] Divided as in Capell. Prose in Ff. Editors follow Capell. 131, 147, 165 PHRYNIA AND TIMANDRA] From Steevens. Ff Both. Cam and others prefix for Phrynia and Timandra. Kittredge in l. 131 Both [Women]., and in ll. 147, 165, Both. 131 Give . . . more?] Tillyard: EWP, 60, remarks, "They clamour for gold, the symbol of health, and Timon in giving it ironically exhorts them to infect mankind . . ." 133 whores, a bawd.] From Ff. Theobald *whole a bawd*, Collier *whores abhor'd* Cam and others *whores, a bawd*. Craig, Alexander *whores a bawd*. Deighton thought to *make* caught from the line above, and would read *forsake* This makes sense; but Delius's is no doubt the correct explanation, *forswear* being understood, so that we read "and a bawd forswear to make whores." 134 mountant.] = uplifted not oathable,] = not even upon oath to be trusted, 142-145 And . . . still!] Divided as in Capell. In Ff lines end in *months . . . Thatch . . . dead, . . . matter: . . . still*, Editors follow Capell. 142, 143 pains . . . contráry.] Cam and others *pains, six months, be quite contrary*: Kittredge, Alexander, *Sisson pains six months be quite contrary!* (Sisson *contráry*.) Delius points out that *pains* has double meaning, signifying both labours and sufferings. Many emendations, as *pain-sick months within Six months, requite you contrary. pale-sick months* Deighton *paint-siz'd months* *Beguile contrary*. The meaning is obscure: possibly "may you half the time be smitten yourselves;" hence, *thatch, etc. Contráry*, would thus*

With burdens of the dead;—some that were hanged,
 No matter:—wear them, betray with them. Whore still! 145
 Paint till a horse may mire upon your face.
 A pox of wrinkles!

PHRYNIA AND TIMANDRA

Well, more gold. What then?

Believe 't that we 'll do anything for gold.

TIMON

Consumptions sow
 In hollow bones of man; strike their sharp shins, 150
 And mar men's spurring. Crack the lawyer's voice,
 That he may never more false title plead,
 Nor sound his quilllets shrilly. Hoar the flamen
 That scolds against the quality of flesh
 And not believes himself. Down with the nose, 155
 Down with it flat; take the bridge quite away
 Of him that, his particular to foresee,
 Smells from the general weal. Make curled-pate ruffians bald;
 And let the unscarred braggarts of the war
 Derive some pain from you. Plague all, 160
 That your activity may defeat and quell
 The source of all erection. There's more gold:
 Do you damn others, and let this damn you,
 And ditches grave you all!

PHRYNIA AND TIMANDRA

More counsel with more money, bounteous Timon. 165

TIMON

More whore, more mischief first: I have given you earnest.

ALCIBIADES

Strike up the drum towards Athens! Farewell, Timon.
 If I thrive well, I 'll visit thee again.

TIMON

If I hope well, I 'll never see thee more.

ALCIBIADES

I never did thee harm. 170

TIMON

Yes, thou spok'st well of me.

ALCIBIADES

Call'st thou that harm?

mean "turned against yourselves." 144 burdens of the dead;]=wigs, which were made of hair taken from the dead. Cf. *M. of Venice* iii ii 92-96. 153 Hoar] Upton conj. Singer *hoarse* (vb). Hoar=Make hoar Cf. l. 35. flamen] The flamens were responsible for daily sacrifices. *flesh* in l. 154 is sacrificial flesh. 154 scolds] From Rowe. Ff *scold'st* Editors *scolds* 157, 158 his . . . weal.] "To foresee his particular, is to provide for his private advantage, for which he leaves the right scent of public good." From Johnson, who suggests that the passage alludes to hunting. 165-168 More . . . again.] Prose in Ff.

TIMON

Men daily find it. Get thee away and take
Thy beagles with thee.

ALCIBIADES

We but offend him. Strike!

Drum beats. Exeunt Alcibiades, Phrynia, and Timandra.

TIMON

That nature, being sick of man's unkindness,
Should yet be hungry! Common mother, thou, Digging. 175
Whose womb unmeasurable and infinite breast
Teems, and feeds all; whose selfsame mettle,
Whereof thy proud child, arrogant man, is puffed,
Engenders the black toad and adder blue,
The gilded newt and eyeless venom'd worm, 180
With all th' abhorred births below crisp heaven
Whereon Hyperion's quick'ning fire doth shine;
Yield him, who all thy human sons doth hate,
From forth thy plenteous bosom one poor root!
Ensear thy fertile and conception's womb, 185
Let it no more bring out ingrateful man!
Go great with tigers, dragons, wolves and bears;
Teem with new monsters, whom thy upward face
Hath to the marbled mansion all above
Never presented!—O, a root! dear thanks!— 190
Dry up thy marrows, vines, and plough-torn leas;

Verse in Pope, Cam and others. 172, 173 Men . . . thee.] Divided as in Dyce. Ff end in *away*, . . . *thee*. Cam and others follow Dyce. Delius ends in *it*. . . *thee*. 173 beagles]=Timandra and Phrynia. *Drum beats*.] Added by Johnson. Cam and others adopt. Sisson Drum. *Exeunt* . . . *Timandra*.] From Theobald. Ff *Exeunt*. Cam and others follow Theobald. Kittredge *Exeunt*. [Manet Timon.] Alexander *Exeunt* all but Timon. 175 *Digging*.] Added by Johnson. Cam and others *Digging*. Kittredge, Sisson *Digs*. 180 eyeless . . . worm,]=the blind worm, in Latin *cæcilia* (Johnson). 181 *crisp*] Edwards condemned Warburton's *cript*=vaulted. Stevens conj. the meaning of 'curl'd' from the appearance of clouds, and Schmidt so glosses *crisp*. Onions, (?) shining, clear. In *Tempest* iv i 130, *crisp*=curled, rippled. *crisp heaven*=the sky with wind-rippled cloud 183 thy] Ff *the* Pope, Cam and others *thy* Ridley *the* doth] Ff *do* Capell, Cam and others *doth* Ridley *do* 185 *Ensear*=Dry up 189 marbled mansion]=the sky. Cf. *Othello* iii iii 464; *Cymbeline* v iv 87. Schmidt supposes *marble* associated with the heavens on account of their eternity. More probably derived ultimately from classical sources, meaning shining, resplendent, and especially applicable to 'mansion.' Cf. Upton, 25. 190 presented!— . . . thanks!—] Ff *presented*. . . *thanks*: Cam and others *presented*!— . . . *thanks*!— Craig *presented*! . . . *thanks*; Deighton *presented*! . . . *thanks*! Sisson *presented*. . . *thanks*! 191 marrows, vines, and] From Ff. Various emendations offered as Rowe's *marrows*, *veins*, and Hanmer's *meadows*, *vineyards* Heath's *marrow'd veins*, etc. Deighton was attracted by Dyce's *marrowy vines* Johnson pointed out the correspondence

Whereof ingrateful man, with liquorish draughts
And morsels unctuous, greases his pure mind,
That from it all consideration slips!

Enter Apemantus.

More man? Plague, plague!

195

APEMANTUS

I was directed hither. Men report
Thou dost affect my manners and dost use them.

TIMON

'Tis then because thou dost not keep a dog,
Whom I would imitate. Consumption catch thee!

APEMANTUS

This is in thee a nature but infected;
A poor unmanly melancholy sprung
From change of fortune. Why this spade? this place?
This slave-like habit? and these looks of care?

200

Thy flatterers yet wear silk, drink wine, lie soft,
Hug their diseased perfumes and have forgot
That ever Timon was. Shame not these woods
By putting on the cunning of a carper.

205

Be thou a flatterer now, and seek to thrive
By that which has undone thee. Hinge thy knee,
And let his very breath whom thou 'lt observe
Blow off thy cap; praise his most vicious strain,
And call it excellent. Thou wast told thus;

210

Thou gav'st thine ears, like tapsters that bade welcome,
To knaves and all approachers. 'Tis most just
That thou turn rascal: hadst thou wealth again,
Rascals should have 't. Do not assume my likeness.

215

TIMON

Were I like thee, I'd throw away myself.

APEMANTUS

Thou hast cast away thyself, being like thyself,

of marrows—morsels unctuous and vines—liquorish draughts and supported F. Editors *marrow*, *vines*, and 193 unctuous,] Ff *Unctious*, Johnson, Cam and others *unctuous*, or *unctuous* Chambers, Kittredge *unctious*. 194 slips!] F²,³ *slippes*—F²,⁴ *slips*—Cam and others *slips*! Kittredge, Alexander *slips*—Sisson *slips*. 200 infected;]=affected, factitious (Onions.) 202 fortune.] Ff *future*. Rowe, Cam and others *fortune* 203 habit?] Ff *Habit*, Cam and others *habit*? Chambers, Ridley, Sisson *habit*, Kittredge, Alexander *habit*. 203 perfumes]=perfumed mistresses (Malone.) 210 observe]=reverence, do homage to 213 bade] F² *bad*. F²,⁴ *bid*. Kellner, 32, prefers *bid* Cam and others *bade* Delius, Craig, Herford, Deighton *bid* 217 I'd] Ff *I'de* Cam, Chambers, Herford, Ridley *I'd* Delius and others *I'd*

A madman so long, now a fool. What, think'st
That the bleak air, thy boisterous chamberlain,
Will put thy shirt on warm? Will these moist trees,
That have outlived the eagle, page thy heels,
And skip when thou point'st out? Will the cold brook,
Candied with ice, caudle thy morning taste,
To cure thy o'er-night's surfeit? Call the creatures
Whose naked natures live in all the spite
Of wreakful heaven, whose bare unhoused trunks,
To the conflicting elements exposed,
Answer mere nature: bid them flatter thee!
O, thou shalt find—

TIMON **A fool of thee, Depart.** **230**

APEMANTUS

I love thee better now than e'er I did.

TIMON

I hate thee worse.

APEMANTUS **Why?**

TIMON Thou flatter'st misery.

APEMANTUS

I flatter not, but say thou art a caitiff.

TIMON

Why dost thou seek me out?

APEMANTUS **To vex thee.**

TIMON

Always a villain's office or a fool's. 235

Dost please thyself in 't?

APEMANTUS **Ay.**

TIMON What! a knave too?

APEMANTUS

If thou didst put this sour cold habit on
To castigate thy pride, 'twere well : but thou
Dost it enforcedly. Thou 'dst courtier be again,
Wert thou not beggar. Willing misery

219 What,] Ff *what* Pope, Cam and others *What*, Delius, Craig *What*/ Ridley
what, 221 moist] F¹,² *moyst* F³,⁴ *moist* Hanmer *moss'd* It has been thought
that *massed* indicating age is supported by 'outlived.' Cf. *As You Like It* iv iii
104. F. P. Wilson points out that by association of ideas *warm* or 'aired'
impressed the opposite word *moist* or 'unaired' upon the poet's imagination
(Wilson: SD, 16) Malone, Cam and others *moss'd* Chambers, Alexander,
Sisson *moist* : 227-229 whose . . . nature:] Steevens drew attention to *Lear* ii iii
11, 12, "with presented nakedness outface The winds and persecutions of
the sky." 230 find—] Ff *finde*. Rowe, Cam and others *find*— A fool of thee.]
That thou art a fool. 231 e'er] Ff *ere* Rowe, Cam and others *e'er* Ridley,
NCE *ere* : 237 *sour cold*] Ff *sowre cold* Steevens; Cam and others *sour-cold*
Chambers, Ridley, Kittredge, NCE, Sisson *sour cold* : 239 Thou 'dst] From

Outlives incertain pomp, is crowned before.
 The one is filling still, never complete,
 The other at high wish. Best state, contentless,
 Hath a distracted and most wretched being,
 Worse than the worst, content. 245
 Thou shouldst desire to die, being miserable.

TIMON

Not by his breath that is more miserable.
 Thou art a slave whom Fortune's tender arm
 With favour never clasped, but bred a dog. 250
 Hadst thou, like us from our first swath, proceeded
 The sweet degrees that this brief world affords
 To such as may the passive drugs of it
 Freely command, thou wouldst have plunged thyself
 In general riot, melted down thy youth
 In different beds of lust, and never learned 255
 The icy precepts of respect, but followed
 The sugared game before thee. But myself,
 Who had the world as my confectionary,
 The mouths, the tongues, the eyes and hearts of men
 At duty, more than I could frame employment; 260
 That numberless upon me stuck, as leaves
 Do on the oak, have with one winter's brush
 Fell from their boughs and left me open, bare
 For every storm that blows: I, to bear this,

Ff. Cam, Chambers, Herford, Ridley *thou 'ldst* Delius, Craig, Williams, Deighton, NCE *thou 'dst* Kittredge, Alexander, Sisson *Thou 'dst* 240 Willing misery] Reyher, 567, thinks Shakespeare here had in mind a reference to the cynics' profession of "voluntary poverty" in Nashe's *Unfortunate Traveller*. (Nashe, ii 237. Reyher misprints the words as *willing myself*) 241 Outlives incertain] F¹ *Out-lives: incertaine* F²⁻⁴ *Out-lives: in certaine* Editors *Outlives incertain* 250-266 proceeded . . . degrees . . . commence] Arthur Gray draws attention to Shakespeare's acquaintance with these associated academic terms. Sh. Homage, 262. 252 drugs] F¹. ² *drugges* F² *druggs* F⁴ *drugs* *drugs* was a spelling of *drudges* and this is the general interpretation. Schmidt says that *The sweet . . . command*, may mean "all things in passive subserviency to salutary as well as pernicious purposes", taking *drugs* as pernicious things, and *passive drugs* as opposed to *sweet degrees*. Kittredge glosses *drugs* as dull sluggish masses. Cam and others *drugs* Delius, Craig, Williams, Sisson *drudges* 253 command,] Ff *command'st*: Rowe, Cam and others *command*, 258 confectionary,] Prob., place where sweetmeats are kept see NED s.v. CONFECTIONARY sb. 2. 260 employment;]=employment for (Malone.) Keightley supposed a line missing after this. Actually, we have here an anacoluthon. *That* refers back to *men*, like leaves upon Timon as the tree. Malone draws attention to the parallel in Sonnet 73. Cf. also *Macbeth* v iii 23; *Cymbeline* iii iii 60-4. 263 Fell] Rowe *Fall'n* But *fell* is used as past participle in *Lea* iv vi 54: *thou hast . . . fell*; also *Titus And.* ii iv 50. Cam and others *Fell*

That never knew but better, is some burthen. 265
 Thy nature did commence in sufferance, time
 Hath made thee hard in 't. Why shouldst thou hate men?
 They never flattered thee. What hast thou given?
 If thou wilt curse, thy father, that poor rag,
 Must be thy subject, who in spite put stuff 270
 To some she beggar and compounded thee
 Poor rogue hereditary. Hence, be gone!
 If thou hadst not been born the worst of men,
 Thou hadst been a knave and flatterer.

APEMANTUS Art thou proud yet?

TIMON

Ay, that I am not thee.

APEMANTUS I, that I was 275
 No prodigal.

TIMON I, that I am one now.

Were all the wealth I have shut up in thee,
 I 'ld give thee leave to hang it. Get thee gone.
 That the whole life of Athens were in this!
 Thus would I eat it.

Eating a root.

APEMANTUS Here: I will mend thy feast. 280

Offering him another.

TIMON

First mend thy company: take away thyself.

APEMANTUS

So I shall mend mine own, by th' lack of thine.

TIMON

'Tis not well mended so, it is but botched:
 If not, I would it were.

265 burthen.] From Ff. Johnson, Cam and others *burden*: or *burden*. Chambers, Kittredge *burthen*. 269 rag.] F¹⁻³ *ragge* F⁴ *rag* Johnson conj. *rogue*, (cf. l. 272). *rag*=worthless thing. Cam and others *rag*. Some, like Ff, bracket (*that poor rag*) Sisson *rogue*, 275, 276 I, . . . prodigal.] Divided as in Capell. One line in Ff. Cam and others follow Capell. Delius one line 278 I 'ld] From Ff. Cam, Chambers, Herford, Ridley, Kittredge I 'ld Delius and others I 'd 279 this!] Ff *this*, Pope, Cam and others *this*! 280 *Eating a root*.] Added by Rowe, Cam and others. Chambers Eats a root. Kittredge, Sisson Gnaws a root. *Offering him another*.] Added by Johnson. Steevens (1778) and Delius Offering him something. Cam (1904) Offering him a root Ridley, NCE Offering him a root. Kittredge, Sisson Offers him food. Alexander Offering him food. 281 thy] Ff *thy* Rowe, Cam and others *my*

APEMANTUS

What wouldst thou have to Athens?

285

TIMON

Thee thither in a whirlwind. If thou wilt,
Tell them there I have gold. Look, so I have.

APEMANTUS

Here is no use for gold.

TIMON

The best and truest;
For here it sleeps, and does no hired harm.

APEMANTUS

Where liest o' nights, Timon?

TIMON

Under that 's above me.

290

Where feed'st thou o' days, Apemantus?

APEMANTUS Where my stomach finds meat; or rather, where I eat it.

TIMON Would poison were obedient and knew my mind!

APEMANTUS Where wouldst thou send it?

TIMON To sauce thy dishes.

295

APEMANTUS The middle of humanity thou never knewest, but the
extremity of both ends. When thou wast in thy gilt and thy
perfume, they mocked thee for too much curiosity; in thy rags
thou know'st none, but art despised for the contrary. There
's a medlar for thee: eat it.

300

TIMON On what I hate I feed not.

APEMANTUS Dost hate a medlar?

TIMON Ay, though it look like thee.

APEMANTUS And th' hadst hated meddlers sooner, thou shouldst

Sisson *thy* (*thy company*: = the company you provide me with). 283, 284
 'Tis . . . were.] This perhaps means, "As long as you are you, your own
 company cannot be mended by lack of me, it will still be a botched affair:
 and were it otherwise, I would it were so." 290 o' nights,] *Ff a nights*
Theobald, Cam and others o' nights, Chambers a' nights, Kittredge a-nights,
Alexander a nights, Sisson a nights 290, 291 Under . . . Apemantus?]
Ff end lines in me. . . Apemantus? Prose in Capell, Cam. Verse in Delius
and others 291 o' days,] *F¹. a-dayes F². a daies* Theobald, Cam and others
o' days, Chambers a' days, Kittredge a-days, Alexander a days, Sisson a
days 298 curiosity;] = fastidiousness; 302, 304 medlar? . . . meddlers]
Ff Medler? . . . Medlers 303 Ay, though . . . thee.] Johnson conj. *I thought*
it look'd like thee. For *though* Kinnear conj. *thoroughly* Deighton explains
 as "though it be as handsome as yourself; a double-headed shaft, since a
 medlar is not without likeness to a snarling dog . . ." (Cf. l. 249.) The impli-
 cation seems rather that Timon regards Apemantus as an object for pity
 (cf. ll. 266-274); though the medlar be like Apemantus, Timon hates rather
 than pities it. 304 th' hadst] From *Ff. Capell, Cam, Delius, Craig, Williams,*
Herford, Deighton, Ridley thou hadst Chambers, Kittredge, Alexander,

have loved thyself better now. What man didst thou ever know 305
unthrift that was beloved after his means?

TIMON Who, without those means thou talk'st of, didst thou
ever know beloved?

APEMANTUS Myself.

TIMON I understand thee: thou hadst some means to keep a 310
dog.

APEMANTUS What things in the world canst thou nearest com-
pare to thy flatterers?

TIMON Women nearest; but men, men are the things them-
selves. What wouldst thou do with the world, Apemantus, if it 315
lay in thy power?

APEMANTUS Give it the beasts, to be rid of the men.

TIMON Wouldst thou have thyself fall in the confusion of
men, and remain a beast with the beasts?

APEMANTUS Ay, Timon. 320

TIMON A beastly ambition, which the gods grant thee t'
attain to! If thou wert the lion, the fox would beguile thee. If
thou wert the lamb, the fox would eat thee. If thou wert the fox,
the lion would suspect thee, when peradventure thou wert
accused by the ass. If thou wert the ass, thy dulness would 325
torment thee, and still thou liv'dst but as a breakfast to the
wolf. If thou wert the wolf, thy greediness would afflict thee, and
oft thou shouldst hazard thy life for thy dinner. Wert thou the
unicorn, pride and wrath would confound thee, and make thine
own self the conquest of thy fury. Wert thou a bear, thou 330
wouldst be killed by the horse. Wert thou a horse, thou wouldst
be seized by the leopard. Wert thou a leopard, thou wert german
to the lion, and the spots of thy kindred were jurors on thy life.
All thy safety were remotion, and thy defence absence. What

Sisson *th' hadst NCE thou 'dst* 305, 306 What . . . means?] This might mean
"What thriftless man didst thou know beloved after his means were spent?"
or, more probably, "What man didst thou know to be thriftless who was
loved in accordance with his means?" 307-311 Who, . . . dog.] This passage
praising the faithfulness of dogs is one of the few passages in Shakespeare in
their favour. (See Madden: D, 137, 138.) 314 nearest; but men.] From
Rowe. *FF Women nearest, but men:* Cam and others as in Rowe. *Ridley*
nearest, but men— Kittredge nearest; but men— Sisson nearest but men—
men . . . themselves.] Cf. Lear III iv 112. The meaning here is that men as
such are already flatterers—cannot be merely compared with them. 319 beasts?] *FF*
Beasts. Rowe, Cam and others *beasts?* 332, 333 leopard, . . . german
to the lion.] The leopard was said to be generated between a pard and a
lioness. (Sh. Eng. 1 484.) See also Holland's *Pliny*, I Bk. viii, ch. xvi, p. 200.
On the lion's antipathy, Stevens quoted Pope, *Epistle to Arbuthnot*, l. 198,
that the lion would "Bear, like the Turk, no brother near the throne." 334

beast couldst thou be that were not subject to a beast? And 335
 what a beast art thou already that seest not thy loss in
 transformation!

APEMANTUS If thou couldst please me with speaking to me, thou
 mightst have hit upon it here. The commonwealth of Athens is
 become a forest of beasts. 340

TIMON How has the ass broke the wall, that thou art out of
 the city?

APEMANTUS Yonder comes a poet and a painter. The plague of
 company light upon thee! I will fear to catch it, and give way.
 When I know not what else to do, I'll see thee again. 345

TIMON When there is nothing living but thee, thou shalt be
 welcome. I had rather be a beggar's dog than Apemantus.

APEMANTUS
 Thou art the cap of all the fools alive.

TIMON
 Would thou wert clean enough to spit upon!

APEMANTUS
 A plague on thee! Thou art too bad to curse. 350

TIMON
 All villains that do stand by thee are pure.

APEMANTUS
 There is no leprosy but what thou speak'st.

TIMON
 If I name thee.
 I'll beat thee, but I should infect my hands.

APEMANTUS
 I would my tongue could rot them off! 355

TIMON
 Away, thou issue of a mangy dog!
 Choler does kill me that thou art alive:
 I swoon to see thee.

remotion,]=keeping aloof 335 beast?] Ff *Beast*: Pope, Cam and others
beast? Chambers *beast*, Sisson *beast*; 338-340 If . . . beasts.] Five lines
 in Ff, ending *me . . . might'st . . . heere . . . become . . . Beasts*. Prose in Pope,
 Cam and others. 342 city?] Ff *Citie*. or *City*. Rowe, Cam and others *city?*
 343-347 Yonder . . . Apemantus.] Prose in Pope. Nine irregular lines in Ff.
 Editors prose. 348-352 Thou . . . speak'st.] Arranged as in Pope. Ten
 irregular lines in Ff. Editors as in Pope. 348 cap]=top, principal; with
 allusion to fool's cap. 353, 354 If . . . hands.] Divided as in Capell. Ff end
 in *beate thee*; . . . *hands*. Editors follow Capell. 353 *thee*.] Ff *thee*, Theobald
thee.— Capell, Delius *thee*,— Cam and others *thee*. Williams, Ridley *thee*,
 Chambers *thee!* 355 I . . . off!] Two lines in Ff, ending *tongue . . . off*. One
 in Pope, Cam and others. 356, 358 Away . . . *thee*.] Divided as in Rowe.
 Ff end in *dogge*, . . . *me*, . . . *thee*. Editors follow Rowe. 358 swoon] F¹.²
swoond F³.⁴ *swoound* Pope, Cam and others *swoon* Craig, Williams, Herford,

APEMANTUS

Would thou wouldst burst!

TIMON Away, thou tedious rogue! I am sorry I shall lose a stone 360
by thee.*Throws a stone at him.*

APEMANTUS

Beast!

TIMON

Slave!

APEMANTUS

Toad!

TIMON

Rogue, rogue, rogue! 365

I am sick of this false world, and will love nought

But even the mere necessities upon 't.

Then, Timon, presently prepare thy grave.

Lie where the light foam of the sea may beat

Thy gravestone daily. Make thine epitaph, 370

That death in me at others' lives may laugh.

(To the gold) O thou sweet king-killer, and dear divorce

'Twixt natural son and sire! thou bright defiler

Of Hymen's purest bed! thou valiant Mars!

Thou ever young, fresh, loved, and delicate wooer, 375

Whose blush doth thaw the consecrated snow

That lies on Dian's lap! thou visible god,

That solder'st close impossibilities,

And mak'st them kiss! that speak'st with every tongue,

To every purpose! O thou touch of hearts! 380

Think thy slave man rebels; and by thy virtue

Set them into confounding odds, that beasts

May have the world in empire!

APEMANTUS

Would 'twere so!

But not till I am dead. I'll say th' hast gold.

NCE, Sisson *swoond* Chambers, Kittredge *swoond* 359-365 Would . . .
rogue!] From Ff. Cam and others follow F. Capell, Craig, Chambers,
Williams, Herford, Kittredge, NCE end lines in *Away*. . . *lose* . . . *rogue!* (Stops
differ.) 361 *Throws* . . . *him.*] Added in Malone, Cam and others. 367 But]
Kinnear, Gould conj. *Not* Editors *But* 368 presently] = immediately 372 (*To*
the gold)] Added after Pope's Looking on the gold. Cam and others *To the gold*.
Delius, Craig, Chambers, Williams, Deighton follow Pope. Alexander Looks at
the gold. 373 son and sire!] F¹⁻³ *Sunne and fire*: F⁴ *Sun and Fire*: Rowe,
Cam and others *son and sire!* (Ridley *sire*; Sisson *sire*.) 377 That . . .
god,] Two lines in Ff, ending *lap*. . . *God*, One in Rowe, Cam and others.
Dian's] Daniel *Danae's* (probably thinking of the legend of Zeus and the
shower of gold. Chaste Diana, "chaste as ice, as pure as snow" is here
intended.) 378 close] adverb, closely 380 touch] = touchstone, testing piece
381 slave man] From F⁴. F¹⁻³ *slave-man* Most editors *slave man* 384 th' hast]

Thou wilt be thronged to shortly.

TIMON

Thronged to!

APEMANTUS

Ay.

385

TIMON

Thy back, I prithee.

APEMANTUS

Live, and love thy misery!

TIMON

Long live so, and so die! I am quit.

APEMANTUS

Moe things like men? Eat, Timon, and abhor them.

Exit Apemantus.

Enter the Banditti.

FIRST BANDIT Where should he have this gold? It is some poor fragment, some slender ort of his remainder. The mere want 390 of gold, and the falling-from of his friends, drove him into this melancholy.

SECOND BANDIT It is noised he hath a mass of treasure.

THIRD BANDIT Let us make the assay upon him. If he care not for 't, he will supply us easily. If he covetously reserve it, how 395 shall 's get it?

SECOND BANDIT

True, for he bears it not about him: 'tis hid.

FIRST BANDIT

Is not this he?

BANDITTI

Where?

SECOND BANDIT

'Tis his description.

400

From Ff. Pope, Cam, Chambers, Ridley *thou hast* Collier, Delius, Craig, Williams, Herford, Deighton *thou 'st* Kittredge, NCE, Alexander, Sisson *th' hast* 388 APEMANTUS] As in Ff. The line is continued to Timon in Hanmer, Cam and others. Ridley, Sisson follow F. Moe . . . them.] Two lines in Ff, ending *men*, (or *men:*) . . . *then*. One in Hanmer, Cam and others. Moe] Ff *Mo* Johnson, Delius, Craig *More* them.] Ff *then*. Rowe, Cam and others *them*. *Exit Apemantus.*] Placed as in Ff. Dyce, Cam and others place after *die!*, l. 387. Capell, Delius after *quit*. Ridley, NCE after *them*. *Enter the Banditti*] Ff¹⁻³ *Enter the Bandetti*. Pope, Delius, Craig, Deighton *Enter Thieves* Cam and others *Enter Banditti*. (Some the *Banditti*.) Sisson *Enter Bandits*. 390 *ort*] = scrap (generally plural.) 391 *falling-from*] Capell's hyphen, generally adopted. 393 *It . . . treasure.*] Two lines in Ff, ending *nois'd . . . Treasure*. Prose in Pope, Cam and others, 396 *shall 's*] *shall us* in this sense is still a dialect phrase. 397 *True . . . hid.*] Two lines in Ff, ending *him:* . . . *hid* One in Pope. One line or prose in Cam and others, 399, 402, 404, 406 BANDITTI] From Knight. Ff All. Cam and others *Banditti*. Delius, Williams,

THIRD BANDIT

He: I know him.

BANDITTI

Save thee, Timon.

TIMON

Now, thieves?

BANDITTI

Soldiers, not thieves.

TIMON

Both too, and women's sons.

405

BANDITTI

We are not thieves, but men that much do want.

TIMON

Your greatest want is, you want much of meat.

Why should you want? Behold, the earth hath roots!

Within this mile break forth a hundred springs;

The oaks bear mast, the briers scarlet hips;

410

The bounteous housewife, nature, on each bush

Lays her full mess before you. Want! Why want?

FIRST BANDIT

We cannot live on grass, on berries, water,

As beasts and birds and fishes.

TIMON

Nor on the beasts themselves, the birds and fishes:

415

You must eat men. Yet thanks I must you con

That you are thieves professed, that you work not

In holier shapes; for there is boundless theft

In limited professions. Rascal thieves,

Here 's gold. Go, suck the subtle blood o' th' grape,

420

Till the high fever seethe your blood to froth,

And so 'scape hanging. Trust not the physician:

His antidotes are poison, and he slays

Moe than you rob. Take wealth and lives together!

Deighton, Kittredge All. Craig Thieves in ll. 399, 406; All. in ll. 402, 404. Sisson Bandits. 401 He:] Ff He? Rowe, Cam and others He? Williams He; Ridley, Kittredge He! Chambers, Sisson He? 403 Now, thieves?] From Capell. Ff Now Theeues. Editors follow Capell. 406 We . . . want.] Two lines in Ff, ending men . . . want. One in Pope, Cam and others. 407 meat.] Ff meat: Theobald meet. "(i.e. Much of what you ought to be.)" Hammer men. Steevens me. Cam and others meat. or meat: (Sisson re-punctuates F: much; of meat Why should you want? Ff much of meat; Why should you want?) 410 hips:] F^a Heps, 412 mess]=courses of food 419 limited] Kellner, 138, limiters' (i.e. limitours, begging friars.) (limited=controlled by regulations and principles as against open banditry). 424, Moe] F^a Moe F^a More. Cam, Chambers, Williams, Herford, Ridley. Kittredge, NCE, Alexander Moe Delius, Craig, Deighton, Sisson More

Do villainy, do, since you protest to do 't, 425
 Like workmen. I 'll example you with thievery.
 The sun 's a thief, and with his great attraction
 Robs the vast sea. The moon 's an arrant thief,
 And her pale fire she snatches from the sun.
 The sea 's a thief, whose liquid surge resolves 430
 The moon into salt tears. The earth 's a thief,
 That feeds and breeds by a composture stol'n
 From gen'ral excrement. Each thing 's a thief.
 The laws, your curb and whip, in their rough power
 Has unchecked theft. Love not yourselves: away, 435
 Rob one another. There 's more gold. Cut throats!
 All that you meet are thieves. To Athens go,
 Break open shops: nothing can you steal,
 But thieves do lose it. Steal not less for this
 I give you; and gold confound you howsoe'er! 440
 Amen.

THIRD BANDIT Has almost charmed me from my profession, by
 persuading me to it.

FIRST BANDIT 'Tis in the malice of mankind that he thus 445
 advises us, not to have us thrive in our mystery.

Take . . . together!] That is, unlike physicians who first take the wealth, and leave the patients to die of drugs afterwards. (Ingleby, 144.) 425 villainy,] From Rowe. F¹.² *Villaine* F³.⁴ *Villain* Editors *villany*, or *villainy*, protest] Theobald, etc. *profess protest to do 't*=strongly vow to do it. Cam and others *protest* 425, 426 do 't, . . . workmen.] F¹.² *do 't. Like Workmen*, F³.⁴ *do 't. Like workmen*, (F⁴ *do 't*) Editors *do 't. Like workmen*, except Chambers *do it, Like workmen*. 427-433 The sun . . . thief.] Lee: FR, 220, remarks on this "Here Shakespeare handled in his own manner a famous Anacreontic ode in its French form.": *i.e.* Ronsard's verses beginning *La terre les eaux va boivant* (Œuvres, ed. Blanchemain, ii 286.) See also Anders, 58. Shakespeare expresses much the same ideas in Sonnet 64. They are ultimately derived from Ovid *Metamorphoses* xv 237-58. See Tillyard: EWP, 58. 430, 431 The . . . tears.] On the passage, Johnson remarks "Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed." Malone explains the reference to sea and moon: "Shakespeare knew that the moon was the cause of the tides, and in that respect the liquid surge, that is, the waves of the sea, rising one upon another, in the progress of the tide, may be said to *resolve the moon into salt tears* . . ." 432 composture]=compost, manure 433 excrement.]=outgrowth, excrement, such as hair, etc. 435 Has] Ff *Ha's* Pope, Cam and others *Have* Ridley, NCE, Alexander, Sisson *Has* unchecked] adjectival, qualifying *theft*. 439-441 But . . . Amen.] Divided as in Capell. Two lines in Ff, ending *you*, . . . *Amen*. Cam and others follow Capell. *Delius ends in this . . . you*: . . . *Amen*. Sisson ends ll. 438-441 in *thieves . . . you*, . . . *Amen*. 439 not] Ff omit. Rowe *not* Collier *no* Cam, Delius, Williams, Alexander *not* Craig, Chambers, Herford, Deighton, Ridley, Kittredge, NCE, Sisson *no* 445 *mystery*.]=profession. *us*, not] From Rowe. Ff *vs not* Cam and others

SECOND BANDIT I'll believe him as an enemy, and give over my trade.

FIRST BANDIT Let us first see peace in Athens. There is no time so miserable but a man may be true.

Exeunt Banditti.

Enter Flavius to Timon.

FLAVIUS

O you gods! 450
Is yond despised and ruinous man my lord?
Full of decay and failing? O monument
And wonder of good deeds evilly bestowed!
What an alteration of honour
Has desp'rate want made! 455
What viler thing upon the earth than friends
Who can bring noblest minds to basest ends!
How rarely does it meet with this time's guise,
When man was wished to love his enemies!
Grant I may ever love, and rather woo 460
Those that would mischief me than those that do!
Has caught me in his eye: I will present
My honest grief unto him, and, as my lord,
Still serve him with my life. My dearest master!

TIMON

Away! what art thou?

us; not Chambers, Ridley, Sisson us, not 448, 449 Let . . . true.] The meaning has been thought obscure. Second Bandit has just said that he could give up banditry: the First bids him await events in Athens; for a man has power to turn honest at any time, no matter how unfortunate it may be. 449 *Exeunt Banditti.*] F¹ Exit Theeues. F²⁻⁴ Exeunt Thieves. (F³ Theeves.) Cam, etc. Exeunt Banditti. Delius, Craig, Williams, Deighton, Kittredge, Alexander Exeunt Thieves. Sisson Exeunt Bandits. *Flavius*] Ff the Steward Cam and others Flavius. Williams the Steward [Flavius] Kittredge [Flavius] the Steward, NCE the Steward [Flavius, who remains at a distance. *to Timon.*] Cam and others omit. Williams, Kittredge, Alexander admit. 450-455 O . . . made!] Prose in Sisson. 451 yond] F¹⁻³ *yon'd* ruinous]=brought to ruin 454, 455 What . . . made!] Divided as in Malone. One line in Ff. Gould conj. *of his honour* Cam and others follow Malone. Chambers one line. Sisson prose. 456 viler] Ff *vilder* Johnson, Cam and others *viler* Delius, Chambers *vilder* 458 rarely] Various glosses: Malone, curiously, happily; Rolfe, admirably; Schmidt, extraordinarily; NCE, finely; Onions, exceptionally. Perhaps a combination of these meanings is needed, with the general sense of readily, ripely, becomingly. 460, 461 Grant . . . do!] Johnson explains, "*Let me rather woo or caress those that would mischief, that profess to mean me mischief, than those that really do me mischiefs under false professions of kindness.*" 462-464 present . . . life.] Divided as in Pope. Prose in F^{1, 2}. In F³, 4 lines end in *grief* . . . *life* Editors follow Pope. 464 master!] Theobald here added SD Timon comes forward from his cave. Cam, Chambers, Herford, Ridley, Kittredge,

FLAVIUS Have you forgot me, sir? 465

TIMON

Why dost ask that? I have forgot all men:
Then, if thou grant'st th' art a man, I have forgot thee.

FLAVIUS

An honest poor servant of yours.

TIMON

Then I know thee not.
I never had honest man about me, I: All 470
I kept were knaves, to serve in meat to villains.

FLAVIUS

The gods are witness,
Nev'r did poor steward wear a truer grief
For his undone lord than mine eyes for you.

TIMON

What, dost thou weep? Come nearer. Then I love thee 475
Because thou art a woman, and disclaim'st
Flinty mankind, whose eyes do never give
But thorough lust and laughter. Pity's sleeping.
Strange times, that weep with laughing, not with weeping!

FLAVIUS

I beg of you to know me, good my lord, 480
T' accept my grief, and whilst this poor wealth lasts
To entertain me as your steward still.

TIMON

Had I a steward
So true, so just, and now so comfortable?
It almost turns my dangerous nature wild. 485

Alexander, Sisson omit. Delius follows Theobald. Craig, Williams, Deighton Timon comes forward. NCE after *life*., Coming forward. 467 Then . . . thee.] Two lines in Ff, ending *man*. . . *thee*. One line in Capell, Cam and others. grant'st] Ff *grunt'st*, Capell, Cam and others *grant'st* Johnson, Chambers *grante'st* th' art a man.] F¹ *th' art a man*. F²⁻⁴ *th' art a man*, Steevens, Cam and others *thou'rt a man*, Kittredge, Alexander *th' art a man*, Sisson *th' art a man* 470 me, I. All] F¹⁻² *me, I all* (or *all*.) F⁴ *me, I, all* Steevens, Cam and others *me, I; all* Delius, Ridley *me; ay, all* Craig *me; ay all* Kittredge, Alexander, Sisson transfer *All* to l. 471, reading *me, I. All* 471 knaves.] *Knave* in the compounded sense of *servant* and *rascal*. (Johnson.) 473 Nev'r] From F¹⁻². F³. ⁴ *Never* Pope, Cam and others *Ne'er* Kittredge, NCE, Alexander *Nev'r* 475 What . . . thee] Two lines in Ff, ending *weepe?* . . . *thee*. One in Rowe, Cam and others. 477, 478 give But] = give way to tears except 478 thorough] F¹⁻² *thorow* F³. ⁴ *through* Editors *thorough* 483-487 Had . . . woman.] Divided as in Ff. Capell ended lines in *just*. . . *turns* . . . *behold* . . . *woman*. Malone in *now* . . . *turns* . . . *behold* . . . *woman*.— Cam and others divide as in F. 484 comfortable?] = affording comfort 485 wild.] Ff *wilde*, or *wild*. Thirlby conj., Hanmer *mild*, an emendation which Johnson thought specious. Malone adopted Johnson's explanation of F, "turns my savage-

Let me behold thy face. Surely this man
 Was born of woman.
 Forgive my general and exceptless rashness,
 You perpetual-sober gods! I do proclaim
 One honest man—mistake me not—but one! 490
 No more, I pray,—and he 's a steward,
 How fain would I have hated all mankind!
 And thou redeem'st thyself. But all, save thee,
 I fell with curses.
 Methinks thou art more honest now than wise; 495
 For, by oppressing and betraying me,
 Thou mightst have sooner got another service.
 For many so arrive at second masters
 Upon their first lord's neck. But tell me true—
 For I must ever doubt, though ne'er so sure— 500
 Is not thy kindness subtle, covetous,
 A usuring kindness and as rich men deal gifts,
 Expecting in return twenty for one?

FLAVIUS

No, my most worthy master, in whose breast
 Doubt and suspect, alas, are-placed too late. 505
 You should have feared false times when you did feast.
 Suspect still comes where an estate is least.
 That which I show, heaven knows, is merely love,
 Duty and zeal to your unmatched mind,
 Care of your food and living; and, believe it, 510
 My most honoured lord,
 For any benefit that points to me,
 Either in hope or present, I 'd exchange
 For this one wish, that you had power and wealth
 To requite me by making rich yourself. 515

ness to distraction," but was strongly inclined to read *mild*. Cam and others
mild. Delius, Chambers *wild*. 487 born of woman.] From *Job* xiv 1, and
 Burial service. For proverbial use, see Tilley: W, 637. 489 perpetual-sober]
 Hanmer's hyphen, widely adopted. Chambers omits. 490, 491 man—
 . . . not— . . . one! . . . pray.] Ff *man*: . . . not, . . . one: . . . pray, Cam and
 others *man*— . . . not— . . . one; . . . pray,— Delius *man*,— . . . not,— . . .
 one; . . . pray, Craig *man*, . . . not, . . . one; . . . pray, Chambers *man*—
 . . . not; . . . one; . . . pray, Williams *man*— . . . not— . . . one; . . . pray,—
 Ridley as in F. Kittredge, Sisson *man*. . . not— . . . one! . . . pray (Sisson
 one.) Alexander *man*— . . . not; . . . one; . . . pray— 502 A usuring] Ff *If*
not a Usuring. Tyrwhitt supposed *If not* caught from *Is not* in l. 501 and
 wrongly retained. Cam and others admit *If not*. Johnson, Deighton, Sisson
 omit. rich] Gould would omit. 507 Suspect still]—Suspicion still Deighton
 conj. *Suspect ill* (We may understand "But yet, suspect still" etc.). 513 I'd
 Ff *I'd* Cam, Chambers, Herford, Ridley *I'd* Delius and others *I'd*

TIMON

Look thee, 'tis so! Thou singly honest man,
 Here, take. The gods, out of my misery,
 Has sent thee treasure. Go, live rich and happy;
 But thus conditioned: thou shalt build from men,
 Hate all, curse all, show charity to none, 520
 But let the famished flesh slide from the bone
 Ere thou relieve the beggar. Give to dogs
 What thou deniest to men: let prisons swallow 'em,
 Debts wither 'em to nothing. Be men like blasted woods,
 And may diseases lick up their false bloods! 525
 And so farewell, and thrive.

FLAVIUS

O, let me stay

And comfort you, my master.

TIMON

If thou hat'st curses,

Stay not. Fly, whilst thou art blest and free.

Ne'er see thou man, and let me ne'er see thee.

Exeunt severally.

ACT V

SCENE I. THE WOODS NEAR ATHENS. BEFORE TIMON'S CAVE.

Enter Poet and Painter; Timon watching them from his cave.

PAINTER As I took note of the place, it cannot be far where he
 abides.

POET What 's to be thought of him? Does the rumour hold
 for true that he 's so full of gold?

PAINTER Certain: Alcibiades reports it; Phrynia and Timandra 5
 had gold of him. He likewise enriched poor straggling soldiers

517, 518 misery, Has] F¹.³ *miserie* Ha's F³.⁴ *misery*, Ha's Rowe, Cam and others *misery*, Have Chambers *misery*, Has NCE *misery* Ha' 519 from] = apart from 526, 527 O, . . . master.] Divided as in Capell. One line in Ff. Editors follow Capell. 528 Fly,] F¹.³ *flye*, F³.⁴ *flee*, Cam and others *fly*, Kittredge *Fly* Alexander *fly* Sisson *Fly*, 529 *Exeunt severally.*] From Theobald. Ff Exit. Cam and others as in Theobald. Collier Exit Flavius; and Timon into his cave. Herford, NCE, Sisson, adapt Collier's SD. Chambers *Exeunt*. Williams Exit. ACT V SCENE I.] Added by Capell. THE . . . CAVE.] Added after Capell. *Timon . . . cave.*] Added after Capell, and admitted in Cam, Herford, Kittredge. Omitted in Delius, Craig, Chambers, Williams, Deighton, Ridley, NCE, Alexander. Sisson and Timon in his cave. The speech-prefixes in this Scene in F¹ are Pain., Painter; Poet; Timon, Tim.; Both; Stew.; I. Sen., I; 2. Sen., 2. 3-37 What's . . . thee.] Prose in Pope. Irregular lines in Ff. Editors prose. 5 Phrynia] F¹ Phrinica F³.⁴ Phrinia Timandra] F¹ Timandylo 6 straggling soldiers] Probably the banditti (see iv iii 404); otherwise refers to an

with great quantity. 'Tis said he gave unto his steward a mighty sum.

POET Then this breaking of his has been but a try for his friends. 10

PAINTER Nothing else: you shall see him a palm in Athens again, and flourish with the highest. Therefore 'tis not amiss we tender our loves to him in this supposed distress of his. It will show honestly in us, and is very likely to load our purposes with what they travail for, if it be a just and true report that goes of his having. 15

POET What have you now to present unto him?

PAINTER Nothing at this time but my visitation. Only I will promise him an excellent piece.

POET I must serve him so too, tell him of an intent that 's coming toward him. 20

PAINTER Good as the best. Promising is the very air o' th' time: it opens the eyes of expectation. Performance is ever the duller for his act; and, but in the plainer and simpler kind of people, the deed of saying is quite out of use. To promise is most courtly and fashionable. Performance is a kind of will or testament which argues a great sickness in his judgement that makes it. 25

Enter Timon from his cave.

TIMON (*aside*) Excellent workman! Thou canst not paint a man so bad as is thyself. 30

POET I am thinking what I shall say I have provided for him. It must be a personating of himself; a satire against the softness of prosperity, with a discovery of the infinite flatteries that follow youth and opulency.

TIMON (*aside*) Must thou needs stand for a villain in thine own work? Wilt thou whip thine own faults in other men? Do so, I have gold for thee. 35

POET

Nay, let 's seek him.

Then do we sin against our own estate

When we may profit meet, and come too late. 40

incident not represented and thus reported. 11, 12 you . . . highest.] Echoes *Psalm xcii* 12: "The righteous shall flourish like the palm tree." (Noble: B, 238.) 14 load our purposes] reward our labours 22 best. Promising] F¹ best. Promising, F², ³ best Promising, F⁴ best, Promising Editors best. Promising 25 saying] Anon in Cam, Gould conj. paying (deed of saying=promised deed) 28 Enter . . . Cave.] From Ff. Cam, Herford Timon comes from his cave, behind. Delius, Craig and others follow F. Sisson marks Timon's speeches as aside until after l. 52, where he has SD, Comes forward. 32 personating]=representation

PAINTER

True:

When the day serves, before black-cornered night,
Find what thou want'st by free and offered light.
Come.

TIMON (*aside*)

I'll meet you at the turn. What a god's gold 45
That he is worshipped in a baser temple
Than where swine feed!
'Tis thou that rigg'st the bark and plough'st the foam,
Settlest admir'd reverence in a slave.
To thee be worship! and thy saints for aye 50
Be crowned with plagues, that thee alone obey!
Fit I meet them.

Advancing.

POET

Hail, worthy Timon!

PAINTER

Our late noble master!

TIMON

Have I once lived to see two honest men?

POET

Sir, 55
Having often of your open bounty tasted,
Hearing you were retired, your friends fall'n off,
Whose thankless natures—O abhorred spirits!—
Not all the whips of heaven are large enough—
What! to you, 60

42 black-cornered] Many proposed emendations, as Hanmer *black-cornered*. Mason *black-crowned* Hudson *black-curtained* Kinnear *black collied* etc. Steevens explained as Night which is as obscure as a *dark corner*, and quoted *M. for Measure* iv iii 151, *fantastical Duke of dark corners* Schmidt glosses as "hiding things in dark corners." Editors *black-corner'd* 45 (*aside*) Ff omit. Editors admit. at the turn.] The Poet and Painter start to walk in search of Timon (l. 38); and he will run against them when on the stage they change direction. 45-47 I'll . . . feed!] Divided as in Capell. Ff end in *turne*: . . . *worshipt* . . . *feede*? Editors follow Capell. 46 temple]=the human form. Cf. *Lucrece*, 719, *his soul's fair temple*, and other passages. 48 plough'st the foam,] Proverbial: see Tilley: S, 184. 49 Settlest]=Implants 50 worship!] From Rowe. F¹⁻² *worshipt*, F⁴ *worship't*, Cam and others *worship!* Delius, Craig, Deighton *worship*: Chambers, NCE, Sisson *worship*, 50, 51 aye Be] From Rowe. Ff *aye*: Be Editors *aye Be* 52 *Advancing.*] Added by Malone. Cam, Williams, Herford, Ridley, NCE *Coming forward*. Delius, Craig, Deighton *Advancing*. Chambers, Kittredge, Sisson *Comes forward*. Alexander *Advancing from his cave*. 54 Have . . . men?] Two lines in Ff, ending *liu'd* . . . *men*? One in Rowe, Cam and others. 59 enough—] From Rowe. F¹ *enough* [and an ink-mark: see Cam. vol. vii, 136] F²⁻⁴ *enough*, Cam and others *enough*— Herford *enough*:

Whose starlike nobleness gave life and influence
To their whole being! I am rapt, and cannot cover
The monstrous bulk of this ingratitude
With any size of words.

TIMON

Let it go naked, men may see 't the better. 65
You that are honest, by being what you are,
Make them best seen and known.

PAINTER

He and myself
Have travailed in the great show'r of your gifts,
And sweetly felt it.

TIMON

Ay, you are honest men.

PAINTER

We are hither come to offer you our service. 70

TIMON

Most honest men! Why, how shall I requite you?
Can you eat roots, and drink cold water? No.

BOTH

What we can do, we 'll do, to do you service.

TIMON

Y' are honest men. Y' have heard that I have gold;
I am sure you have. Speak truth: y' are honest men. 75

PAINTER

So it is said, my noble lord; but therefore
Came not my friend nor I.

TIMON

Good honest men! Thou draw'st a counterfeit
Best in all Athens. Th' art indeed the best;
Thou counterfeit'st most lively.

PAINTER

So, so, my lord. 80

TIMON

E'en so, sir, as I say. And, for thy fiction,

61 influence] used astrologically 65 Let . . . better.] Two lines in Ff, ending *go*,
. . . *better*: One in Pope, Cam and others. (Based on proverb, Truth shows
best naked. Tilley: T, 589.) *go naked, men*] From Theobald. Ff *go, Naked*
men Cam and others *naked, men* Chambers, Kittredge *naked; men* Alexander
naked: men 69 *men*.] F^a *man*. 70 We . . . service.] Two lines in Ff, ending *come*
. . . *service*. One in Pope, Cam and others. 71 Most . . . you?] Two lines in Ff,
ending *men*: . . . *you*? One line in Pope, Cam and others. 73, 74 What . . .
gold,] Divided as in Pope. Four lines in Ff, ending *do*, . . . *service*. . . *men*,
. . . *Gold*, Editors follow Pope. 74 Y' are] From Ff. Dyce, Cam and others
Ye 're Steevens, Delius *You are* Chambers *Ye are* Kittredge, Alexander,
Sisson *Y' are* . . . Y' have] From Ff. Dyce, Cam and others ye 've Steevens,
Delius *You have* Chambers *Ye have* Kittredge, Alexander *Y' have* Sisson
y' have 75 y' are] From Ff. Dyce, Cam and others ye 're Steevens, Delius
you are Chambers *ye are* Kittredge, Alexander, Sisson *y' are* 79 Th' art]
F^a, ³ *th' art* F^b, ⁴ *tha'rt* Rowe, Cam and others *thou'rt* Steevens, Delius,

Why, thy verse swells with stuff so fine and smooth
That thou art even natural in thine art.

But, for all this, my honest-natured friends,
I must needs say you have a little fault.

85

Marry, 'tis not monstrous in you; neither wish I
You take much pains to mend.

BOTH Beseech your honour
To make it known to us.

TIMON You 'll take it ill.

BOTH
Most thankfully, my lord.

TIMON Will you, indeed?

BOTH
Doubt it not, worthy lord. 90

TIMON
There 's never a one of you but trusts a knave
That mightily deceives you.

BOTH Do we, my lord?

TIMON
Ay, and you hear him cog, see him dissemble,
Know his gross patchery, love him, feed him,
Keep in your bosom, yet remain assured 95
That he 's a made-up villain.

PAINTER
I know none such, my lord.

POET Nor I.

TIMON
Look you, I love you well: I 'll give you gold,
Rid me these villains from your companies.
Hang them or stab them, drown them in a draught, 100
Confound them by some course, and come to me,
I 'll give you gold enough.

BOTH
Name them, my lord, let 's know them.

TIMON
You that way, and you this, but two in company:

Chambers *thou art* Kittredge, Alexander *Th' art* Sisson *th' art* 83 art even natural]=shown yourself for what you are 84 honest-natured] Rowe's hyphen, generally adopted. 93 Ay, . . . dissemble,] Two lines in Ff, ending *cogge*, . . . *dissemble*, One in Rowe, Cam and others. 94 gross patchery,]=crude botchery, 95 Keep . . . bosom,] The proverbial viper in one's bosom: see Tilley: V, 68. 96 made up]=consummate F¹. ² *made-up Villaine*. F³ *made-up Villain*. F⁴ *made up Villain*. Editors *made-up villain*. 98 Look . . . gold,] Two lines in Ff, ending *you*, . . . *Gold* (or *Gold*,) One line in Pope, Cam and others. 100 draught,]=cesspool, jakes, 104 You . . . company:] Two lines in Ff, ending *this*: . . . *Company*: One in Pope, Cam and others.

Each man apart, all single and alone, 105
Yet an arch-villain keeps him company.

(*To the Painter*) If, where thou art, two villains shall not be,
Come not near him. (*To the Poet*) If thou wouldst not reside
But where one villain is, then him abandon.

Hence, pack! There 's gold: you came for gold, ye slaves. 110

(*To Painter*) You have work for me: there 's payment. Hence!

(*To Poet*) You are an alchemist, make gold of that.

Out, rascal dogs!

Beats them out, and then retires into his cave.

Enter Flavius and two Senators.

FLAVIUS

It is in vain that you would speak with Timon;
For he is set so only to himself 115
That nothing but himself, which looks like man,
Is friendly with him.

FIRST SENATOR Bring us to his cave.

It is our part and promise to th' Athenians
To speak with Timon.

SECOND SENATOR At all times alike

Men are not still the same: 'twas time and griefs 120
That framed him thus. Time, with his fairer hand,
Offering the fortunes of his former days,
The former man may make him. Bring us to him,
And chance it as it may.

FLAVIUS Here is his cave.

Peace and content be here! Lord Timon! Timon! 125
Look out, and speak to friends. Th' Athenians
By two of their most reverend Senate greet thee.
Speak to them, noble Timon.

Enter Timon out of his Cave.

TIMON

Thou sun that comforts, burn! Speak, and be hanged!

105 apart,] From F³.⁴. F¹.² *a part*, Editors *apart*, 107, 108] SDs added by Pope. 111, 112 (*To Painter*) . . . (*To Poet*)] Added in Globe. Admitted in Cam, Delius, Chambers, Herford, Ridley, Kittredge, Alexander, Sisson. Craig and Williams omit the first. Deighton omits both. NCE To one. . . To the other. 113 *Beats . . . cave.*] Added by Staunton. Malone Exit, beating and driving them out. Cam and others adopt or adapt Staunton's SD. Delius follows Malone. Chambers Beats them out. Capell, Delius here begin v ii. 114 in] F¹.² omit. Cam and others admit. Ridley, Alexander omit. 115 set . . . himself] so wrapt up in himself 124 chance] From F³.⁴. F¹ *chanc'd* F² *chanc'e* Editors *chance* 129 *Enter . . . Cave.*] From Ff. Cam, Herford, Ridley Timon comes from his cave. Delius Enter Timon. Craig, Chambers, Williams, Deighton, Kittredge, NCE, Alexander, Sisson follow F. Thou . . . hanged!] Two

For each true word, a blister! and each false 130
 Be as a cauterizing to the root o' th' tongue,
 Consuming it with speaking!

FIRST SENATOR Worthy Timon,—

TIMON

Of none but such as you, and you of Timon.

FIRST SENATOR

The senators of Athens greet thee, Timon.

TIMON

I thank them, and would send them back the plague, 135
 Could I but catch it for them.

FIRST SENATOR O, forget

What we are sorry for ourselves in thee.

The senators with one consent of love

Entreat thee back to Athens, who have thought

On special dignities, which vacant lie 140

For thy best use and wearing.

SECOND SENATOR

They confess

Toward thee forgetfulness too general, gross;

And now the public body, which doth seldom

Play the recanter, feeling in itself

A lack of Timon's aid, hath sense withal 145

Of it own fail, restraining aid to Timon;

And send forth us, to make their sorrowed render,

Together with a recompense more fruitful

Than their offence can weigh down by the dram;

lines in Ff, ending *burne*, . . . *hang'd*: One in Hanmer, Cam and others. comforts.] F¹ *comforts* F²⁻⁴ *comfort* Pope, Cam and others *comfort'st*, Chambers, Ridley, Kittredge, NCE, Alexander, Sisson *comforts*, 130 each true word, a blister!] Proverb, "Report has a blister on her tongue." Tilley: R, 84. 131 cauterizing] F¹ *Cantherizing* F²⁻⁴ *Catherizing* Editors *cauterizing* except Chambers *cantherizing* 132 Timon,—] From Theobald. Ff Timon. Editors *Timon*,— or *Timon*— except Chambers *Timon!* 133 Of . . . Timon.] Two lines in Ff, ending *you*, . . . Timon. One in Pope, Cam and others. 135 I . . . plague,] Two lines in Ff, ending *them*, . . . *plague*, One in Pope, Cam and others. 142 general, gross:] From Pope. Ff *generall grosse*; Cam and others follow Pope. Chambers *general gross*; Malone, Herford *general, gross*: 143 And now] From Hanmer. Ff *Which now* This seems to be a case of anticipation of a word in composing; and Hanmer's *And* is a simple solution. Cam and others *Which* Kittredge *And*. 144 recanter,] Ff *re-canter*, 146 it] Rowe *it's* Johnson, Craig *its* fail,] Ff *fail*, Cf. *Cymbeline* III iv 63. Capell, Cam, Craig, Williams, Herford, Deighton, Kittredge, NCE, Alexander *fail*, Johnson, Delius, Chambers, Ridley, Sisson *fail*, (*fail*=failure) restraining]=withholding 147 send] From Ff. Rowe *sends*: Cam and others *send*: *sorrowed render*,]=sorrowful confession of guilt. Various proposed emendations, such as Pope's *sorrowed tender* Hanmer's *sorrow's tender* etc., are not needed. Cam and others *sorrowed render*, 148 Together with:] From Rowe. Ff *Together, with*

Ay, even such heaps and sums of love and wealth 150
 As shall to thee blot out what wrongs were theirs,
 And write in thee the figures of their love,
 Ever to read them thine.

TIMON You witch me in it,
Surprise me to the very brink of tears.
Lend me a fool's heart and a woman's eyes,
And I'll bewEEP these comforts, worthy senators.

FIRST SENATOR
Therefore, so please thee to return with us,
And of our Athens, thine and ours, to take
The captainship, thou shalt be met with thanks,
Allowed with absolute power, and thy good name
Live with authority. So soon we shall drive back
Of Alcibiades th' approaches wild;
Who, like a boar too savage, doth root up
His country's peace.

160

SECOND SENATOR And shakes his threat'ning sword
Against the walls of Athens.

FIRST SENATOR Therefore, Timon,— 165
TIMON

Well, sir, I will. Therefore, I will, sir, thus :
If Alcibiades kill my countrymen,
Let Alcibiades know this of Timon,
That Timon cares not. But if he sack fair Athens,
And take our goodly aged men by th' beards, 170
Giving our holy virgins to the stain
Of contumelious, beastly, mad-brained war,
Then let him know, and tell him Timon speaks it,
In pity of our agéd and our youth,
I cannot choose but tell him, that I care not, 175
And let him take 't at worst; for their knives care not,
While you have throats to answer. For myself,
There's not a whittle in th' unruly camp,
But I do prize it at my love before

Cam and others follow Rowe. 151 theirs,]—of their doing 153 read them thine.] know them as your own faithful people. 163, 164 Who, . . . peace.] Echoes *Psalm lxxx* 13. (Noble: B, 238.) 165 Timon,—] Ff Timon. Rowe's dash, generally adopted. 166 sir, thus:] F².^a *sir thus*: F².^a *sir thus*. Cam and others *sir*; *thus*: Delius *Sir, thus*:— Craig, Williams *sir*; *thus*:— Ridley, Kittredge, Alexander *sir, Thus*: Sisson *sir thus*— 178 whittle] The Sheffield whittle or knife had long been famous. Cf. *Canterbury Tales*, l. 3933, and Skeat's note in his *Chaucer*, v. 117: Onions quotes Wright's record of a Warwickshire saying, "A penny whittle, That will neither cut stick nor vittle." The word continues in dialects in its more correct form *thwittle* (Wright: DD, vi 132.)

The reverend'st throat in Athens. So I leave you 180
To the protection of the prosperous gods,
As thieves to keepers.

FLAVIUS Stay not: all 's in vain.

TIMON

Why, I was writing of my epitaph:
It will be seen to-morrow. My long sickness
Of health and living now begins to mend, 185
And nothing brings me all things. Go, live still.
Be Alcibiades your plague, you his,
And last so long enough!

FIRST SENATOR We speak in vain.

TIMON

But yet I love my country, and am not
One that rejoices in the common wrack, 190
As common bruit doth put it.

FIRST SENATOR That 's well spoke.

TIMON

Commend me to my loving countrymen.

FIRST SENATOR

These words become your lips as they pass thorough them.

SECOND SENATOR

And enter in our ears like great triumpfers
In their applauding gates.

TIMON Commend me to them; 195

And tell them, that, to ease them of their griefs,
Their fears of hostile strokes, their achés, losses,
Their pangs of love, with other incident throes
That nature's fragile vessel doth sustain
In life's uncertain voyage, I will some kindness do them. 200
I'll teach them to prevent wild Alcibiades' wrath.

FIRST SENATOR

I like this well: he will return again.

TIMON

I have a tree, which grows here in my close,

180 reverend'st] F¹ *reuerends* Editors *reverend'st* (Chambers *reverendest*)
181 prosperous]=propitious 183 Why, I . . . epitaph:] Ff *Why I . . .*
Epitaph, Cam and others *Why, I . . . epitaph*; Ridley *Why, I . . . epitaph*,
Kittredge *Why, I . . . epitaph*. Sisson *Why I . . . epitaph*; 190 wrack,]
From Ff. Theobald, Cam and others *wreck*, Delius, Craig, Chambers,
Williams, Kittredge *wrack*, 192 countrymen.] From Ff. Capell, Cam and
others *countrymen*,— or *countrymen*— Chambers, Sisson *countrymen*.
193 These . . . them.] Prose in Ff. One line in Pope, Cam and others. thorough]
Ff *thorow* Cam and others *thorough* Malone, Delius, Craig, Chambers,
Williams, Deighton, NCE *through* 197 achés, losses,] F¹⁻³ *Aches losses*, F⁴
Aches, losses, Editors *aches, losses*, (Chambers, Kittredge *achés*,)

That mine own use invites me to cut down,
 And shortly must I fell it: Tell my friends, 205
 Tell Athens, in the sequence of degree
 From high to low throughout, that whoso please
 To stop affliction, let him take his haste,
 Come hither ere my tree hath felt the axe,
 And hang himself. I pray you, do my greeting. 210

FLAVIUS

Trouble him no further: thus you still shall find him.

TIMON

Come not to me again; but say to Athens,
 Timon hath made his everlasting mansion
 Upon the beachéd verge of the salt flood;
 Who once a day with his embosséd froth 215
 The turbulent surge shall cover. Thither come,
 And let my gravestone be your oracle.
 Lips, let sour words go by and language end.
 What is amiss, plague and infection mend!
 Graves only be men's works, and death their gain! 220
 Sun, hide thy beams! Timon hath done his reign.

Retires to his cave.

FIRST SENATOR

His discontents are unremoveably
 Coupled to nature.

SECOND SENATOR

Our hope in him is dead. Let us return,
 And strain what other means is left unto us 225
 In our dear peril.

FIRST SENATOR It requires swift foot.

Exeunt.

208 take] Ff. Johnson, Cam and others follow F. Staunton, Keightley, Kinnear make 211 Trouble . . . him.] Two lines in Ff, ending *shall . . . him*. One in Pope, Cam and others. 215 Who] F¹ *Who* F²⁻⁴ *Which* Malone *Whom* Cam and others *Who* Delius, Ridley *Whom* embosséd]=foaming 218 sour] From Rowe. Ff *four* Editors *sour* 221 *Retires . . . cave.*] From Dyce. Ff Exit Timon. 222, 223 His . . . nature.] Divided as in Capell. Prose in Ff. Editors follow Capell. 226 dear] F¹, ^s *deere* F² *deer* F⁴ *dear* (=dire, as in *L. L. Lost* v ii 774; Sonnet 37, l. 3, etc.) Editors *dear*

SCENE II. BEFORE THE WALLS OF ATHENS.

Enter two Senators with a Messenger.

FIRST SENATOR

Thou hast painfully discovered. Are his files
As full as thy report?

MESSENGER

I have spoke the least.
Besides, his expedition promises
Present approach.

SECOND SENATOR

We stand much hazard if they bring not Timon. 5

MESSENGER

I met a courier, one mine ancient friend,
Whom, though in general part we were opposed,
Yet our old love made a particular force,
And made us speak like friends. This man was riding
From Alcibiades to Timon's cave, 10
With letters of entreaty, which imported
His fellowship i' th' cause against your city,
In part for his sake moved.

Enter the other Senators from Timon.

FIRST SENATOR

Here come our brothers.

THIRD SENATOR

No talk of Timon, nothing of him expect.
The enemies' drum is heard, and fearful scouring 15
Doth choke the air with dust. In, and prepare!
Ours is the fall, I fear, our foes the snare.

Exeunt.

SCENE II.] Added by Dyce. Capell, Malone, Delius Scene iii. BEFORE . . .
ATHENS.] Added by Cam. *Enter . . . Messenger.*] From Ff. Cam and others
follow F. (Malone, Cam, Craig, Chambers, Alexander and for with) (NCE,
Alexander, two other Senators) Sisson *Enter Third and Fourth Senators with
Messenger.* The speech-prefixes in this Scene in F¹ are: 1; Mes.; 2; 3. Our
speech-prefixes for Senators follow the numbers in F. Cam and others follow F.
In ll. 1, 5, 13, 14 for F's First, Second, First and Third Senators, Sisson has
Third, Fourth, Third, First. 1 *Thou . . . discovered.*] You have revealed afflicting
facts. 3, 4 *Besides, . . . approach.*] Divided as in Pope. One line in Ff.
Editors follow Pope. 6 *courier.*] Ff *Carrier*, Editors *courier*, 7 *Whom,*
=Regarding whom 13 *Enter . . . Timon.*] Capell *Enter Senators from
Timon.* Ff *Enter the other Senators.* Placed as in Ff. Malone, Cam and others
Enter Senators from Timon. Williams, Kittredge, Alexander *Enter the other
Senators from Timon.* Chambers, NCE as in F. Sisson *Enter First and
Second Senators.* 15 *scouring*] =hurried commotion

SCENE III. THE WOODS NEAR ATHENS. TIMON'S CAVE, AND A RUDE
TOMB SEEN.

Enter a Soldier in the woods, seeking Timon.

SOLDIER

By all description this should be the place.
Who 's here? Speak, ho! No answer! What is this?
Timon is dead, who hath outstretched his span.
Some beast reared this: there does not live a man.
Dead, sure, and this his grave. What 's on this tomb 5
I cannot read: the character I 'll take with wax.
Our captain hath in every figure skill,
An aged interpreter, though young in days.
Before proud Athens he 's set down by this,
Whose fall the mark of his ambition is. *Exit.* 10

SCENE IV. BEFORE THE WALLS OF ATHENS.

Trumpets sound. Enter Alcibiades with his powers before Athens.

ALCIBIADES

Sound to this coward and lascivious town
Our terrible approach.

Sounds a parley.

The Senators appear upon the walls.

Till now you have gone on and filled the time

SCENE III.] Added by Dyce. Capell, Malone, Delius Scene iv. THE . . . SEEN.] Added after Capell. *Enter . . . Timon.*] From Ff. Malone and others Enter a Soldier, seeking Timon. Williams, Kittredge, Alexander follow F. Sisson Enter Soldier. The speech-prefix in this Scene in F¹ is Sol. 4 reared this: there] Ff *reared this; There* Warburton conj., Theobald *rear'd this; here* The soldier could hardly commit the absurdity of calling on a beast to read; followed later by the information *I cannot read*: The words *there does not live a man* imply the understood words "here who could have done it." Johnson, Cam, Williams, Deighton, Ridley, NCE *read this; Delius made this; Chambers read this!* Malone, Craig, Herford, Kittredge, Alexander *rear'd this; Sisson reared this; 6 character*] = incised lettering SCENE IV.] Added by Dyce. Pope, Malone, Delius Scene v. BEFORE . . . ATHENS.] Added by Theobald. *Trumpets . . . Athens.*] From Ff. Cam, Craig, Chambers, Herford, Deighton, Ridley, NCE omit before Athens Malone, Delius *Trumpets . . . Alcibiades and Forces.* Kittredge, Alexander follow F. Sisson *Trumpets.* Enter Alcibiades with Soldiers. The speech-prefixes in this Scene in F¹ are: Alc.; I. Sen., I; 2; Both; Mea. 2 *Sounds a parley.*] From Ff. Malone, Cam and others A parley sounded. Chambers, Williams, Kittredge, Alexander follow F. *The . . . walls.*] From Ff. Cam and others omit appear Chambers, Williams, Kittredge, NCE, Alexander follow F. Malone Enter Senators on the walls.

With all licentious measure, making your wills
 The scope of justice; till now myself and such 5
 As slept within the shadow of your power
 Have wandered with our traversed arms and breathed
 Our sufferance vainly. Now the time is flush,
 When crouching marrow in the bearer strong
 Cries of itself 'No more!' Now breathless wrong 10
 Shall sit and pant in your great chairs of ease,
 And pury insolence shall break his wind
 With fear and horrid flight.

FIRST SENATOR Noble and young,
 When thy first griefs were but a mere conceit,
 Ere thou hadst power or we had cause of fear, 15
 We sent to thee, to give thy rages balm,
 To wipe out our ingratitude with loves
 Above their quantity.

SECOND SENATOR So did we woo
 Transformed Timon to our city's love
 By humble message and by promised means. 20
 We were not all unkind, nor all deserve
 The common stroke of war.

FIRST SENATOR These walls of ours
 Were not erected by their hands from whom
 You have received your grief; nor are they such
 That these great towers, trophies and schools should fall 25
 For private faults in them.

SECOND SENATOR Nor are they living
 Who were the motives that you first went out:
 Shame that they wanted cunning, in excess
 Hath broke their hearts. March, noble lord,

6 slept] rested inactive 7 traversed arms] folded arms 8 flush]=mature (Johnson); full (Onions). 9 When . . . strong] When courage, formerly intimidated, and now strong, 12 pury]= short-winded 13 horrid]=fraught with horror 18 their] Deighton classes as "a confusion of proximity due to the intervening plural 'loves'" (He would presumably count *their* substitute for *it*=its). Malone considers *To give thy rages balm*, as parenthetical, and refers *theirs* to *griefs*, l. 14. The latter explanation seems preferable. 24 grief;] F¹, 'griefe: F², 'grief: Theobald, Malone, Cam, Chambers, Deighton, Kittredge, NCE, Alexander, Sisson *griefs*: Delius, Craig *grief*; Herford *griefs*: Williams, Ridley *grief*: Delius remarks that *nor are they such* may have influenced the plural reading, but that these words refer to *walls* Malone preferred *griefs* because of the plural in l. 14. 27, 28 out: Shame . . . excess] F¹ out, (*Shame that they wanted, cunning in excess*) F²⁻⁴ out, *Shame (that they wanted cunning in excess)* Theobald, Cam and others out; *Shame, . . . cunning, . . . excess* (Theobald out:) Delius out, *Shame, . . . cunning . . . excess*, Craig out; *Shame . . . cunning . . . excess* Chambers out. *Shame . . . cunning . . . excess* Herford out; *Shame . . . cunning, . . . excess* Kittredge.

- Into our city with thy banners spread. 30
 By decimation and a tithéd death—
 If thy revenges hunger for that food
 Which nature loathes—take thou the destined tenth,
 And by the hazard of the spotted die
 Let die the spotted.
- FIRST SENATOR All have not offended; 35
 For those that were, it is not square to take,
 On those that are, revenge: crimes, like lands,
 Are not inherited. Then, dear countryman,
 Bring in thy ranks, but leave without thy rage.
 Spare thy Athenian cradle and those kin 40
 Which, in the bluster of thy wrath, must fall
 With those that have offended. Like a shepherd,
 Approach the fold and cull th' infected forth,
 But kill not all together.
- SECOND SENATOR What thou wilt, 45
 Thou rather shalt enforce it with thy smile
 Than hew to 't with thy sword.
- FIRST SENATOR Set but thy foot
 Against our rampired gates, and they shall ope;
 So thou wilt send thy gentle heart before,
 To say thou 't enter friendly.
- SECOND SENATOR Throw thy glove, 50
 Or any token of thine honour else,
 That thou wilt use the wars as thy redress
 And not as our confusion, all thy powers
 Shall make their harbour in our town, till we
 Have sealed thy full desire.
- ALCIBIADES Then there 's my glove! 55
 Descend, and open your unchargéd ports.

Sisson out. Shame, . . . cunning, . . . excess 34, 35 And . . . spotted.] Refers to decimation governed by casting dice. Note the double pun. 36 square]=just 37 revenge:] Ff *Reuenge*: Steevens, Cam and others *revenges*: Chambers *revenges*. Delius, Ridley, NCE, Alexander *revenge*: Johnson, Kittredge, Sisson *revenge*. 44 all together.] F¹ *altogether*. Editors *all together*. 46 hew to 't] From F³.⁴. F¹.² *hew too 't*, Daniel *hew 't out* Cam and others *hew to 't* Chambers *hew to it* Deighton *hew 't out* 47 rampired]=fortified 48 So]=On condition that 49 thou 't] F¹.² *thou 't* F⁴ *thou' 't* Cam and others *thou 'lt* Kittredge, Alexander, Sisson *thou 't* 52 powers]=fighting forces 55 Descend.] F¹ *Defend* Editors *Descend*, or *Descend* unchargéd ports.] Usually glossed as unassailed or unattacked gates. Deighton thinks *unchargéd* anticipatory, and this is possible, with meaning "not barred up." *Hamlet* iv vii 67, has "his mother shall uncharge the practice," which means "his mother shall think the intrigue free from sinister design." *unchargéd ports*.

Those enemies of Timon's, and mine own,
 Whom you yourselves shall set out for reproof,
 Fall, and no more. And, to atone your fears
 With my more noble meaning, not a man
 Shall pass his quarter, or offend the stream
 Of regular justice in your city's bounds,
 But shall be rendered to your public laws
 At heaviest answer. 60

BOTH 'Tis most nobly spoken.

ALCIBIADES

Descend, and keep your words.

The Senators descend, and open the gates.

Enter a Soldier as Messenger.

SOLDIER

My noble general, Timon is dead;
 Entombed upon the very hem o' th' sea;
 And on his gravestone this insculpture, which
 With wax I brought away, whose soft impression
 Interprets for my poor ignorance. 65

ALCIBIADES (*reads the Epitaph*)

'Here lies a wretched corse, of wretched soul bereft.
 Seek not my name. A plague consume you wicked caitiffs left!
 Here lie I, Timon, who, alive, all living men did hate.
 Pass by and curse thy fill, but pass and stay not here thy gait.' 70

These well express in thee thy latter spirits.
 Though thou abhorr'dst in us our human griefs,
 Scornedst our brain's flow and those our droplets which
 From niggard nature fall, yet rich conceit 75

unguarded gates (Johnson). 58 atone]=reconcile 60 quarter,]=billet 62 rendered to your] From Dyce (Chedworth conj.) F¹ remedied to your F²⁻⁴ remedied by your Editors follow Dyce. 64 The . . . gates.] Added by Malone, generally adopted. Enter . . . Messenger.] Ff Enter a Messenger. Johnson and others Enter a Soldier. or Enter Soldier. Williams, Ridley Enter a Messenger. Kittredge, Alexander Enter Soldier as a Messenger. 65 SOLDIER.] Ff Mes. Johnson and others prefix for Soldier. Ridley Mes. Williams, Kittredge Mess. 70 ALCIBIADES (*reads the Epitaph*) Ff Alcibiades reads the Epitaph. Malone, Cam, Delius, Ridley, Sisson (Reads) Craig, Williams, Deighton omit *reads the Epitaph* but print text in italics. Chambers, Herford, Kittredge, NCE, Alexander follow F. 70-73 'Here . . . gait.'] One of these two epitaphs should originally have been cancelled. Sisson prints the second in the text, and the first in a footnote. Cam and others give both in the text, Ridley distinguishing them by separate quotation marks. 77-79 yet . . . forgiven.] From these lines Hugo Daffner suggests that the presumption is that Timon sought death in the sea. (*Der Selbstmord bei Shakespeare* in Sh. Jb.

Taught thee to make vast Neptune weep for aye
 On thy low grave, on faults forgiven. Dead
 Is noble Timon, of whose memory 80
 Hereafter more. Bring me into your city,
 And I will use the olive with my sword,
 Make war breed peace, make peace stint war, make each
 Prescribe to other as each other's leech.
 Let our drums strike. *Exeunt.* 85

Band 64, 1928, p. 131.) This is, of course, contrary to v iii, but in accordance with the usual conclusion that Timon's end was suicide. 82 olive with my sword,] F¹⁻⁴ *Oliue, with my Sword*: F⁴ *Olive with my Sword*: Cam, Williams, Herford, NCE, Sisson *olive . . . sword*, Malone, Delius, Craig, Chambers, Deighton *olive . . . sword*; (Malone, Delius *sword*;) Ridley *olive, . . . sword*: Kittredge *olive, . . . sword*, Alexander *olive, . . . sword*;

GLOSSARY

This Glossary is a glossary and not a dictionary of Shakespeare's vocabulary; that is to say, it contains brief explanations of only those words which have gone out of use or changed their meaning to such an extent that they are likely to puzzle a twentieth-century reader. Words which appear in the current English dictionaries, such as *The Concise Oxford Dictionary*, have therefore been omitted. For instance, Shakespeare uses the noun 'abode' in the same sense in which it is given in the *C.O.D.*, 'dwelling-place, house; stay, habit of dwelling'; but he has also a verb 'to abode' which corresponds to modern 'forebode, portend':—only the latter has therefore been admitted.

Historical, mythological and literary allusions have been supplied rather liberally, although all or most of them can be found in Brewer's *Dictionary of Phrase and Fable* and similar books of reference.

Translations are given of all classical and foreign words and phrases: these appear in the alphabetical order determined by their initial word.

The symbols used in the references are:

In the translations (F)=French, (I)=Italian, (L)=Latin, and (S)=Spanish.

AC	Antony and Cleopatra	MM	Measure for Measure
AW	All's Well that Ends Well	MND	Midsummer Night's Dream
AYLI	As You Like It	MV	Merchant of Venice
CE	Comedy of Errors	MW	Merry Wives of Windsor
Cor	Coriolanus	Oth	Othello
Cym	Cymbeline	Per	Pericles
Ham	Hamlet	PP	The Passionate Pilgrim
1Hrv	Henry IV Part I	PT	The Phoenix and Turtle
2Hrv	Henry IV Part II	Rii	Richard II
Hv	Henry V	Riii	Richard III
1Hvi	Henry VI Part I	RJ	Romeo and Juliet
2Hvi	Henry VI Part II	Son	Sonnets
3Hvi	Henry VI Part III	TA	Titus Andronicus
Hviii	Henry VIII	TC	Troilus and Cressida
JC	Julius Caesar	Tem	The Tempest
KJ	King John	TG	Two Gentlemen of Verona
KL	King Lear	Tim	Timon of Athens
LC	Lover's Complaint	TM	Sir Thomas More
LLL	Love's Labour's Lost	TN	Twelfth Night
Luc	Lucrece	TS	Taming of the Shrew
MA	Much Ado about Nothing	VA	Venus and Adonis
Mac	Macbeth	WT	Winter's Tale

A

a, indefinite article; used for *o'*=of; for *on*; for *he*; for *have*; as prefix in *afoot*, etc.; before gerund, as in *a-shouting*; part of war-cry, as in *a Talbot*; grace syllable, as in *stille-a*

abate, to depress, cast down in spirit; reduce; blunt; deprive of
abate throw at novum, except the rare throw at nines in dice (LLL v ii 539)

abhor, reject

abide, answer for, be accountable for

- abject rear**, miserable back ranks
abjects, servile people
able, to warrant or answer for
abode, to portend
abodement, omen
abridgment, diversion, entertainment
abrogate, avoid
abrook, to brook, endure
abruption, breaking off
absent hours or time, hours or time of absence
absey book, A-B-C book
absolute, perfect; determined; certain
abstract, withdrawal (AC iii vi 61)
abuse, deceive, impose upon
aby, answer for, atone for
accept, decision (Hv v ii 82)
accident, incident
accite, to call, summon
accommodo (L), I accommodate
accomplishing, equipping
account, account
accountant, accountable, chargeable
accusativo (L), accusative case
Acheron, river of Hades
Achilles spear, wounded and cured Telephus
acknow on't, known to have it
aconitum, extract of monkshood or wolf's-bane
acquittance, acquit
action-taking, preferring legal action to fighting
acture, performance (LC 185)
Adam, Adam Bell, famous archer (MA i i 212)
adamant, hard mineral; also magnet
addiction, inclination
addition, title, description
address, prepare, make ready
ad Jovem . . . ad Apollinem . . .
 ad Martem (L), to Jove . . . to Apollo . . . to Mars
ad manes fratrum (L), to the spirits of (our) brothers
admiral, chief ship of a fleet (flag-ship)
admiration, astonishment
admire, wonder
admittance, fashion, popularity
adoptious christendoms, names given at baptism
adsum (L), I am here
adulterate, commit adultery; be unchaste
advance this jewel, honour jewel by wearing it
adversaries in law, legal counsel
adversity, perverse fellow (TC v i 12)
advertise, inform
advertisement, admonition
advertising, attentive and faithful to advice, consideration
advise, persuade
advised, deliberate; circumspect, considerate
aery, nest; young brood
Æsop, traditionally hunchback (3Hv v v 25)
affect, to love, aspire to; imitate
affect the letter, practise alliteration
affection, imagination, emotion; inclination; state of being affected; appetite; affectation (Ham ii ii 420)
affectioned, affected
affects, affections
affeered, confirmed, established
affined, joined by affinity
affinity, of great, well-connected
affray, frighten
affront, face to face, encounter
affront, to meet, encounter
affy, to betroth; trust, confide
after-supper, rere-supper, late meal
agate, reference to small figures cut in agate for rings (MA iii i 65)
agazed, aghast
aggravate, to increase; to make worse
aglet-baby, small image cut on tag of point or lace
aglets, tag on a lace
agnize, acknowledge
agood, in good earnest
a-hold, close to the wind
aim, conjecture; to aim at
aim, to cry, applaud archer's good shots; say the right thing
Aio te, Æacida, Romanos vincere posse (L), Delphic oracle's equivocation: I say that thou, Æacides, canst conquer the Romans; or, that the Romans can conquer thee

air-drawn, visionary
 alarm and alarum, call (*noun and verb*) to arms
 alderliest, dearest of all
 ale, alehouse
 aleven, eleven
 a-life, as life itself, excessively
 alive, our work, our living business
 all amort, dejected
 Alla nostra casa ben venuto, molto honorato signor mio Petruchio (I), Welcome to our house, my most honoured signor Petruchio
 alla stoccata (I), with the stoccado (thrust in fencing)
 allay, abate; dilute
 All-hallown summer, late summer
 all hid, hide-and-seek
 alligant, blunder for elegant
 allons (F), let's proceed
 allow, to approve, to license, privilege
 allowance, approbation; admission of claim; reputation
 allowed, allowed fool (LLL v ii 478)
 allow the wind, stand to leeward
 all-thing, every way
 ally-cholly, blunder for *melancholy*
 Almain, German
 alow, alow, loo, loo!, see note KL iii iv 75
 Althæa dreamed, confusion of Althæa's actual firebrand with Hecuba's dream of one (2Hrv ii ii 76)
 Amaimon, name of a demon
 amain, with full force
 amaze, to bewilder
 amazement, bewilderment
 Amazonian chin, beardless chin
 ames-ace, both aces, lowest throw of dice
 amtable siege, siege of love
 amiss, misfortune; fault
 anatomize, dissect; analyse
 anatomy, a skeleton; body
 anchor, anchorite
 ancient, standard-bearer, ensign; standard
 ancient of war, veteran soldiers
 and, if
 and if, even if
 Andren, Ardres, south of Calais

Andrew, name of a ship
 an end, on end
 angel, gold coin, value at highest ten shillings
 a-night, at night
 Anheires, apparently corrupt: possibly for *Mynheers*: see note MW ii i 179
 annexions, additions (LC 208)
 annothanize, anatomize, dissect
 anon, anon, at once
 answer, retaliation
 an't, and it, if it
 anthropophagi, cannibals
 antic, odd fellow; jester; buffoon; quaint dance
 Antoniad, name of ship
 antres, caverns
 apoplexed, paralysed (Ham iii iv 72)
 appaid, satisfied
 apparent, heir-apparent
 appeach, impeach, inform against
 appeal, impeach; impeachment
 appellant, challenger
 apperil, peril
 appertainments, prerogatives
 apple-john, apple which keeps good for two years (2 Hrv ii iv 5)
 apply, to apply oneself to
 appointed, equipped
 appointment, equipment
 apprehension, quick wit; seizure; conception
 approbation, proof; assent; confirmation; novitiate
 approof, approbation; proof
 approve, to prove; put to proof; to ratify, confirm
 approvers, those who make trial
 apricock, apricot
 apt, susceptible
 aqua vite, ardent spirits
 Aquilon, north wind
 Arabian bird, phoenix
 araise, to raise from the dead
 arbitrement, inquiry
 arch, chief
 argo, argal, corruption of Latin *ergo*, therefore
 argentine, silver-hued
 Argier, Algiers

argosy, ship of great burden for merchandise or war
 argument, subject, matter; plot of a play
 Ariachne, see note to TC v ii 149, 150
 arm, embrace, take in one's arms
 arm-gaunt, see note AC i v 48
 armigero (L), knight
 armipotent, mighty in arms
 aroint thee, begone!
 a-row, one after another
 arras, tapestry
 arrivance, arrivals
 arrose, to water, to sprinkle
 Arthur's show, exhibition of archery
 articulate, enter into articles; exhibited in articles
 artificial, ingenious, skilled
 asinico, small ass
 askance, turn aside
 askant, aslant (Ham iv vii 167)
 aspect, position and influence of heavenly bodies
 aspersion, a sprinkling
 aspire, aspire to, mount to
 asquint, squinted (KL v iii 73)
 assays of bias, indirect manoeuvres
 assemblance, semblance, aspect
 associate, accompany
 assubjugate, subdue
 assume, lay claim to; attain; adopt
 assurance, guarantee; conveyance of property at marriage
 assured, affianced
 astonished, stunned
 astringer, keeper of goshawks, falconer
 astronomer, astrologer
 astronomy, astrology
 athwart, perverse
 atomies, atoms; diminutive steeds that draw Queen Mab's chariot
 atomy, skeleton
 atone, to reconcile; agree, unite
 atonement, reconciliation
 attach, arrest, seize
 attachment, arrest, seizure
 attahnder, dishonour; accusation
 attaint, taint, stain; infected, dishonoured
 attainture, disgrace, conviction

attaxed for, taxed with
 attend, wait for; expect; listen to
 attent, attentive
 attorney, advocate; substitute, deputy
 attorneyed, by proxy
 attributive, to be attributed (JC ii ii 58)
 atwain, apart
 audacious, spirited, confident
 audience, hearing
 augur, to prophesy
 aunt, gossip; loose woman
 avaunt, give the, dismiss
 away with, to endure, bear with
 awful, filled with awe; inspiring awe
 awful men, men in awe of law and order (?)
 awkward, distorted, adverse
 awless, without awe; fearless
 aye-remaining, see note to Per iii i 62
 ay me, alas

B

baccare, stand back
 backed, upon his eagle, seated upon the back of his eagle (Cym v v 427)
 back-friend, false friend (sergeant)
 backsword, single-stick
 back-trick, (?) figure in a dance; or Italian *salto indietro* (Hotson)
 bacons, fat men
 baffle, to use contemptuously; degrade a knight
 term of contempt for a woman
 baile (F), give
 baiting of bombards, swilling jugs of drink
 Bajazet's mute, see note to AW iv i 38
 baldrick, belt
 bale, sorrow, injury
 balk logic, chop logic, wrangle
 balked, piled up
 ballast, freighted
 ballow, cudgel (KL iv vi 234)
 balm, oil of consecration
 ban, curse
 Banbury cheese, allusion to bodily thinness

- band, bond
 banditto, outlaw
 bandogs, fierce dogs kept on chain
 bane, murder, poison; cause of death
 baned, poisoned
 banked, skirted
 bannerets, bunting, *i.e.* boasting
 banning, cursing
 banquet, light meal of cakes and fruit
 bar, buttery-bar (TN III iv 123—Hotson)
 barbarism, proclaim, adopt ignorance as authority
 Barbary hen, Guinea hen
 Barbason, name of demon
 barbed steeds, steeds armed in breast and flanks
 barber-monger, haunter of barbers' shops
 bare, naked skin
 bare, mere; patent, obvious
 barful, frustrating
 bark, to affect the skin (Ham I v 71)
 barked, stripped
 barley-broth, beer
 barn, barne, child
 barnacles, wild goose
 Bartholomew boar-pig, sold at Bartholomew Fair
 base, boys' game
 base, bid the, challenge
 base court, *basse-cour*, outer court of mansion
 bases, pair of, embroidered mantle which hung from the middle to the knees
 Basilisco, see note KJ I i 244
 basilisk, fabulous monster; heavy ordnance
 Basimecu, derisive name for foreigner (2HVI iv vii 24)
 bass, to recount in deep tones
 basta (I and S), enough
 bastard, a sweet wine
 bastinado, beating with stick
 basket, wicker cage (Ham III iv 194)
 basket-hilt, metal hilt shaped basket-like; term of derision
 bat, stick, cudgel
 bate, strife
 hate, to flutter
 bate, to abate, diminish; to grow less; to except; to blunt
 bated, deducted
 bate-breeding, strife-making
 bateless, unrestrained
 bat-fowling, catching birds at night with fires and poles or nets
 batlet, bat for beating clothes in washing (AYLI II iv 43)
 battalia, army in the field
 batten, to grow fat on
 batty, bat-like
 bavin, a faggot of brushwood; hence, inflammable (1HIV III ii 61)
 bawbling, trifling, insignificant
 bawcock, burlesque endearment (French *beau coq*)
 bay, to the, said of hunted stag turning on the hounds (see also PP XI l. 13)
 Baynard's Castle, on bank of Thames
 beadsman, one who prays for others
 beagle, kind of hound, applied to a woman
 beak, bow of vessel
 bear, to carry, to win
 bear hard, to bear a grudge
 bear in hand, keep in expectation, pretend, abuse
 beard, to oppose face to face
 bearing-cloth, christening mantle
 bears with glasses, mirrors used to attract bears when hunting them (JC II i 205)
 beated, sliced (Son LXII)
 beat on, to ponder on
 beaver, face-guard of helmet
 because, in order that (TS I i 176)
 becks, bows
 become, to adorn, grace
 becoméd, becoming
 becoming, an adorning, grace
 Bedlam, hospital in London for lunatics
 beds, see note to TN V i 382; Hotson later treats *beds* as the drunkard's beds
 bed-swerter, one maritally unfaithful
 bed-vow, marriage vow
 bed-work, easy task that could be done in bed

- beef-witted**, thick-headed
beetle brows, large eyebrows (on a mask?)
beetle, to lean over
beg, petition Court of Wards for custody of minor or lunatic (LLL v ii 490): meaning in LLL is you cannot make us fools
Beggar and King, Cophetua and Beggar Maid
beguild, see note to Luc 1544
behalf, interest (1Hrv i iii 173)
behave, to govern, control (Tim iii v 22)
beholding, beholden
beldam, grandmother; hag
be-lee'd, relegated to lee; set aside
belie, calumniate
Bellona's bridegroom, Macbeth
bells, shake his, allusion to falcon's bells (3Hrv i i 47)
be-mete, measure
bemoiled, bemired
bench, to raise to eminence
bench-holes, privies
bend, glance
beneath world, terrestrial world
benedicite (L), friar's salutation
benefit, benefaction, property right
benevolence, forced loan
ben venuto (I), welcome
Bergomask, dance after the manner of peasants of Bergamo
beshrew, imprecate
besonian, bezonian, beggar, rascal
besort, attendance, company; to suit, become
bested, worse, in worse plight
bestow, to stow, to place; give in marriage; to show
bestraught, distraught, mad
beteem, to give in abundance, grant; allow
between, interval of time
bevel, crooked
bewray, discover
bias, swollen
bias and thwart, askew
bias-drawing, perversion
bid, endured
bid the base, challenge
Biddy, chicken; term of endearment (TN iii iv 103)
bide upon, dwell upon; consider
bifold, twofold
bigamy, marriage with widow (Rm iii vii 189)
biggen, nightcap (2Hrv iv v 26)
bilbo, sword, called after Bilboa
bilboes, 'shackles used at sea for mutinous sailors
biles, boils (TC ii i 2)
bill, a weapon consisting of axe-head or blade on long pole; implement carried by foresters; placard posted by public challengers; billet, note
bird-bolt, short arrow with blunted end for killing birds
birds deceiv'd with painted grapes, refers to picture by Zeuxis (VA 601)
birthdom, birthright
bis coctus (L), twice cooked
bisson, blind; rheum, blinding tears; conspectuities, a humorous oxymoron: blind perspicacity
bite the thumb at, gesture of contempt
bite thee by the ear, expression of fondness (RJ ii iii 68)
bitter sweeting, apple both bitter and sweet
Black-Monday, Easter-Monday
blacks, garments
bladder, pustule
blank, white centre of the butts
blank and level, aim
blank charters, blank documents issued to agents for insertion of arbitrary tax demands
blanks, see *blank charters*
blanks, blank pages
blast, to blight, split
blast in proof, burst in trial
blaze, make known
bleared thine eyne, deceived you
blench, swerve, shrink
blenches, aberrations
blend, blent, blended
blistered breeches, puffed-out breeches
bloat, bloated, swollen

- block**, head; shape or fashion of a hat; the hat itself
- blood will I draw on thee**, to draw blood defeated the witch (1Hv i v 6)
- blood-boltered**, with hair clotted with blood (Mac iv i 123)
- bloody**, filled with blood; blood-red; passionate
- bloody flag**, raise the, open battle
- blow**, to blow upon; to swell; to bloom
- blow on**, satirize (AYLI ii vii 49)
- blowse**, ruddy-faced fat wench, humorously applied to black baby (TA iv ii 72)
- blue-bottle**, allusion to blue dress of beadle
- blue-caps**, Scots, so-called from their blue bonnets
- blue coats**, common dress of serving-men
- blue eye**, eye-socket darkened by weeping (Luc 1587, etc.)
- blurt**, to pooh-pooh
- boar of Thessaly**, boar slain by Meleager
- board**, to attack
- boast her off**, see note to Tem iv i 9
- bob**, to bang; to taunt, scoff; to cheat
- bobbed**, bounced
- bobtail**, short-tailed
- bodge**, give way
- boding**, threatening ill
- bodkin**, small dagger; also short for *bodikin*, body
- boggle**, ? twist and turn
- boggler**, waverer
- Bohemian-Tartar**, refers to Simple's strange appearance
- boiled-brains**, hot-headed fellows
- boiled stuff**, diseased females under sweating treatment
- bold**, confident; to embolden
- bold cure**, in, in healthy condition
- bolins**, bowlines
- bollen**, swollen
- bolster**, to lie together on a bolster (Oth iii iii 403)
- bolt**, arrow with a round bob at the end of it, with a sharp-pointed arrow-head proceeding therefrom
- bolted**, sifted
- bolter**, sieve
- bolting**, sifting
- bolting-hutch**, wooden box into which meal is sifted
- bombard**, leathern vessel
- bombast**, cotton stuffing; turgid
- Bon, bon, fort bon** (F), Good, good, very good
- bona-roba**, a courtesan (from Italian *buona robba*)
- bona terra, mala gens** (L), a good land, bad people
- bondage**, obligation
- bond of fate**, see note Mac iv i 84
- bones**, bone bobbins used in lace-making (TN ii iv 43)
- bonneted**, see note Cor ii ii 24, 25
- bonos dies** (mock L), good day
- book**, learning; a written paper; document; Bible
- book**,—we quarrel in print, by the, see note AYLI v iv 82
- bookmate**, fellow-student
- book uncrossed**, see *uncrossed*
- Book of Songs and Sonnets**, probably Tottel's *Miscellany*, 1557
- boor**, peasant
- boot**, profit, advantage, avail; reward; to benefit, to enrich
- boot-hose**, over-stocking
- boots**, give the, make fun of
- bo-peep**, children's game (KL i iv 162); "boe-peepe, . . . to feare children with" (Florio)
- bore**, calibre, importance (Ham iv vi 22)
- bore at men's eyes**, see note Tim iv iii 115
- Boreas**, north wind
- bores me**, stabs me by some artifice
- borne in hand**, see *bear in hand*
- borrowing prayers**, prayers for help
- bosky**, woody, shrubby
- bosom multiplied**, see note Cor ii i 131
- bosom of thy love**, a pocket in the fore part of stays, in which letters, etc., were placed
- bossed**, embossed
- botcher**, mender of old clothes

- botch up, patch together
 botchy, refers to core of boil
 bots, worms and worm disease in horses (TS iii ii 50), etc.; as oath bots on't
 bottle, bottle or truss of hay; leather bottle (MA i i 210)
 bottled, swollen, bloated
 bottom, low ground, valley
 bottom, ball of thread
 bottom it on me, wind it on me (TG iii ii 53)
 bottom-grass, rich valley pasture
 bound, territory, area
 bourn, limit, boundary; brook, rivulet
 bow, a yoke
 bowels, progeny (MM iii i 29)
 bow-hand, left hand
 boy my greatness, Cleopatra's allusion to a boy playing her part
 boy-queller, boy-killer
 brabble, squabble
 brabbler, brawler
 Brabbler, name of a hound
 brace, armour for arm or body; state of defence
 brach, hound that tracks by scent; a bitch hound
 braid, ? deceitful
 braid, upbraid, reproach
 brain, to defeat; to conceive
 brainish apprehension, headstrong conceit
 brakes of vice, see note to MM ii i 39
 branched, ornamented with pattern like branches
 branchless, destitute (AC iii iv 24)
 brands, markings
 brass, brass plate; hardness, obduracy
 brave, affront; boast
 brave, to make splendid; to defy, to bluster
 bravery, finery, sumptuous apparel; show, ostentation
 brawl, a French dance
 brazen tombs, inscriptions on plates of brass (LLL i i 2)
 breaking gulf, the sea with its breakers
 break with, to submit a subject to; to break an engagement with
 breast, voice (TN ii iii 17)
 breath, breathing; breathing space; exercise
 breathe, to take exercise
 breathe in your watering, take breath whilst drinking
 breathed, sound-winded
 breathed, well-exercised; took breath, halted from action
 breathing, exercise
 breathing while, time sufficient for drawing breath
 Brecknock, castle in Wales
 breeched, covered as with breeches
 breeching scholar, scholar liable to be beaten
 breed-bate, mischief-maker
 breese, gad-fly
 bribed, poached, stolen
 brief, a short letter, summary; contract of marriage
 brief, rife, prevalent (KJ iv iii 158)
 brinded, streaked, brindled
 bring off, rescue, acquit
 bring out, divert from the point
 brisk, smartly dressed
 Britain, Britain; Brittany
 broach, to spit, transfix; tap a cask
 broad, open, patent (Ham iii iv 2); free, unrestrained
 brock, a badger
 broke, to act as a pander
 broken mouth, mouth which has lost some teeth; bankrupt
 broker, pander, procuress
 brooched, adorned
 brook, flying at the, hawking at water-fowl
 broom-groves, see note to Tem iv i 66
 broomstaff, to th', at close quarters
 Brownist, one of religious sect founded by Robert Brown
 bruising irons of wrath, maces used in battle
 bruit, a loud report
 bubukles, mixture of *bubo* and *carbuncle*=red pimples
 buck of the first head, buck when his antlers have developed
 buck-basket, basket for soiled linen
 bucking, washing clothes with lie

buckle, to join in close fight, to encounter; to bend, to bow
 buckler, to ward off; defend
 bucklers, give the, concede the victory
 Bucklersbury, street inhabited by druggists who sold herbs
 buff, formerly worn by serjeants and catchpoles

bug, bugbear

bugle, glass bead

bugs and goblins in my life, fantastic dangers in my continued existence (Ham v ii 22)

building, fixture, place

bulk, trunk, breast; framework before shop

bull's pizzle, bull's member

bully-rook, good fellow

bully-stale, humorous and abusive address

bum-bailly, officer employed in arrests

bung, sharper, pickpocket

burden, bass or under-song

burgonet, close-fitting helmet

burn, infect with sexual disease

burn daylight, waste time (MW ii i 42)

busky, bushy

butt, small insecure boat no better than a wine-butt (Tem i ii 146)

butter-women's rank, jog-trot

butt-shaft, unbarbed arrow for shooting at butts

buttery-bar, shelf at the buttery store-room

button, bud

buttons, in his, sure to succeed

buxom, lively, spritely

buy and sell, to dispose of utterly, to betray

buzz, exclamation of impatience

buzzard, inferior kind of hawk; ? beetle (so named from its buzzing)

by, compared with (AC ii ii 185)

by-dependance, attendant circumstance

by-drinkings, drinkings between meals

by-peeping, looking aside

cable, scope (Oth i ii 17)

caddis, garter tape or ribbon

cade, large barrel (of herrings)

cadent, falling

caelo (L), sky

'cagion, aphetic form of occasion (KL iv vi 228)

Cain-coloured red, beard resembling that with which Cain was represented in tapestries, etc.

cakes of roses, perfume in solid form made of rose-leaves

calculate, foretell by astrology (JC i iii 65)

Calen o custure me! (mock Irish for Cailin oc astoir?—see note to Hv iv iv 4), refrain of a song

calf's-skin, coat sometimes worn by fools

caliver, light musket

call, cry, as of a bird, to attract others (KJ iii iv 174)

callat, callet, a drab, a jade

calm, blunder for *qualm* (2Hrv ii iv 33)

Cambyses' vein, ranting style of Cambyses in Preston's tragedy, *Cambyses* (bef. 1570)

can, to know, be skilled in

canary, wine; lively dance; to dance canary, blunder for *quandary* (MW ii ii 55)

candidatus (L), candidate

candle-mine, magazine of tallow

canis (L), dog

canker, dog-rose (MA i iii 21); caterpillar

canopy, the heavens

canstick, candlestick

cantle, corner of land

cantons, cantos

canvas-climber, one who climbs aloft to furl or unfurl sails

canvass, to toss as in blanket

canzonet, brief song

cap-a-pe, head to foot

cap, throw one's, at, give up for lost (Tim iii iv 104)

cap, wear with suspicion, *i.e.* to hide horns

capable, capable of inheriting

capitalate against us, draw up articles, confederate, against us

capocchia (I), simpleton

- capriccio** (I), whim
captious, combines meanings of *capacious* and *fallacious*
captive, make prisoner
carack, galleon
caraways, comfits made with caraway-seeds
carbonado, meat cut across for broiling
carbonado, to cut as for broiling
carcanet, jewelled necklace
card, mariner's compass
card, speak by the, speak with the accuracy of a map or card
card-maker, maker of cards for combing flax or wool
carduus benedictus, a medical plant
careful, full of care
careful hours, hours of care, of distress
careires, pass the, gallop away
caret (L), it is missing
carl, carlot, churl, rustic
carpet consideration, on, for civil, not warlike, virtues
carpet-monger, as *carpet-knight*, see above
carpets, tapestry, table-covers
carrack, ship of burden
carriage, bearing, mien
carry coals, tolerate insults, submit to degradation
carry out my side, win my game
carry-tale, tale-bearer
carve, serve at table; entice with inviting look (MW i iii 37)
case, a couple
case, skin; clothes (LC 116)
case, to don armour; to skin (hunting term)
case of eyes, eye-sockets
case ye, put on your vizards
cashiered, put out of the game
casing, surrounding
cassock, military cloak
cast, a tinge
cast, to compute; to dismiss; to throw, to vomit; to empty
Castiliano vulgo (S), see note to TN i iii 36-37
castle, protection
castle, lad of the, braggart
cast-lips, see note to AYLI iii iv 16
cast water, to inspect urine
casualties, chances, fortunes
cat, and shoot at me; Hang me in a bottle like a, using a cat in a leather bag as target for arrows
Cataian, native of Cataia, *i.e.* China; a sharper
cater-cousins, good friends
cates, dainties
catling, lute-string; man's name
cat-o'-mountain, leopard or panther (Onions)
cautel, craft, deceit
cautelous, insidious; craftily suspicious
cavalero, *cavaleiro* or *cavaleire*, gentleman-at-arms, gallant
cavalleria (I), chivalry, used for clientele of brothel
caveto (L), take care
cease, to cause to cease
cease, to perish, to die
censer, perfuming pan with perforated lid; also ? the figure of a man embossed on it (2Hiv v iv 17)
century, company of a hundred men
cerecloth, shroud
ceremonies, honorary symbols; tokens of respect; omens, portents
cere up, enshroud
'cerns, aphetic form of *concerns*
cess, out of all, out of all measure
cesse, to cease; cessation
chaces, tennis-play (Hv i ii 267)
chair, orator's rostrum (Cor iv vii 52)
chamber, London, which was called *Camera Regis* (Rm iii i 1)
chamberer, gallant, intriguer
chambers, small pieces of ordnance
champain, champion, open country
changeling, child supposed to be left by the fairies; an inconstant fellow (Cor iv vii 11)
channel, street gutter (2Hiv ii i 37)
chape, metal part at end of scabbard, protecting the weapon's point: hence also *chapeless*
chapman, trader
chaps, jaws; breaks in the skin

- character, to inscribe
 charactery, means of expression
 characts, marks
 Charbon and Poysam, see note to
 AW I iii 43
 chare, task, drudgery
 charge, cost; orders; mandate;
 weight, burden; luggage
 chargeful, expensive
 chargehouse, schoolhouse
 chariest, most scrupulous
 chariness, integrity
 charm; charmer (AC iv xii 16)
 charm the tongue, compel silence
 charneco, a Portuguese wine
 Chartreux, Carthusian monastery in
 Smithfield, London
 chase, an object of chase, animal
 pursued; pursuit
 chaudron, entrails
 chewed, chewed
 cheapen, to bargain for
 cheater, trickster; escheator, officer
 who collected fines, etc., due to the
 King
 check, used of hawk forsaking her
 proper game, and following some
 other; hence checking, changing
 one's object (Ham iv vii 62)
 check, reproof, rebuke; to reprove
 cheer, countenance; disposition;
 mirth; entertainment
 chequin, gold coin
 cherry-pit, boy's game
 Che vous la? (mock F), Who is there?
 cheveril, kid-leather
 chewet, chough, chatterer
 chez les narines de feu (F), with fiery
 nostrils
 chide, to scold; resound; to quarrel
 child-changed, see note KL iv vii 17
 childed, was treated by his children
 (KL iii vi 106)
 childing, teeming, fruitful (MND ii
 i 112)
 chill, I will (SW dialect)
 chinks, cash
 chips, keys of virginal
 chop, thrust (Rim i iv 136: used in Qq)
 chopine, ladies' shoe with very thick
 sole and high heels
 chopped, choppy, chopt, chapped
 chopping, changing meaning
 chops, jaws
 chough, chattering bird, especially
 jackdaw; applied to talkative
 people
 christendoms, see *adoptious christen-*
doms
 christom child, child in christening
 clothes
 chuck, chicken, term of endearment
 chuff, miserly person
 Cieu! Cousin Orléans (F), Heavens!
 cousin Orleans
 cinders of the element, the stars
 cinquepace, dance, steps of which
 were based on number five
 Cinque ports, five ports in south-east
 England with trading and other
 rights (Hviii iv i 49)
 cinque-spotted, with five spots
 cipher, zero; nonentity; to decipher
 (Luc 811)
 ciphered, expressed; deciphered
 Circe, enchantress who transformed
 all who drank from her cup into
 swine
 circle, circuit, diadem, crown
 circum circa (L), round and round
 circumstance, lengthy narration; for-
 mality; splendour; condition of
 affairs
 circumstanced, I must be, I must sub-
 mit to circumstances
 cistern, tank or pond
 cital, a recital, citation
 cittern-head, reflects the grotesque
 carved heads on citherns
 civil, sober, grave; punningly used
 for *Seville*, as *civil oranges*
 clack-dish, dish or box carried by
 beggars
 clamour your tongues, be silent
 clap thyself my love, clasp hands as in
 trothplighting (WT i ii 104)
 clapper-claw, maul
 clap's into, start us off into
 claw, to flatter; to grip; to scratch
 clay-brained, thick-headed
 cleanly, dexterously, cleverly; entirely
 clearness, freedom from suspicion

- cleave to, to unite with closely
 clepe, to call
 clept, called
 clerkly, scholar-like
 clew, ball of thread (AW i iii 61)
 cliff, key in music, clef
 climate, climature, region
 cling, shrink, shrivel
 clinquant, glittering
 clip, to embrace
 cloak-bag, portmanteau
 cloistress, nun
 close, encounter; enclosure
 closeness, recluseness, privacy
 closet-war, theoretical tactics of war
 closure, an enclosure; a conclusion
 Clothair, Clotharius, Merovingian king
 clothier's yard, arrow the length of a clothier's yard
 cloud, to defame; sadden
 cloud in's face, a dark-coloured spot in horse's forehead
 clout, wooden pin in centre of target in archery
 clouts, bandages (AC iv vii 6)
 cloy, to claw, stroke with a claw
 clubs, cry of London 'prentices; exclamation at a fray
 clusters, partisan mobs (Cor iv vi 129)
 clutch, to contract, to clasp
 clyster-pipe, enema
 coach-fellow, horse in harness with another
 coactive, acting together with
 coast, assail
 coasts, manoeuvres
 coat, coat of arms
 cobloaf, small loaf with round head
 cock, a corruption of *God*
 cock, firing mechanism of gun; weather-cock; cock-böat; spigot; bird; see also note. Tim ii ii 159
 cock and pie, By, common oath
 cock-a-hoop, excess of conviviality and disorder
 cockatrice, fabulous creature
 cockle, darnel?
 cockle hat, pilgrim's hat with scallop shell
 cockney, effeminate or squeamish person, see note KL ii iv 118
 cock-shut time, twilight (Rm v iii 70)
 cods, pea-shells
 cod's head for salmon's tail, exchange a delicacy for coarser fare
 coddling, lustful: of the bedroom
 eodling, immature apple
 codpiece, 'baggy appendage to male breeches
 coffin, pie-crust
 cog, cheat, wheedle, load a die
 cognizance, identifying mark
 coign, corner-stone
 coil, bustle, turmoil (CE iii i 48, etc.)
 coistrel, knave, paltry fellow
 Colbrand, Danish giant, whom Guy of Warwick discomfited
 collection, inference, deduction
 collied, darkened (MND i i 145, etc.)
 collier, being of darkness
 collop, slice of meat; father's word for son as sample of himself
 colourable, deceptive
 colours, specious appearances
 colours, under her, of her party
 colt, a witless, gay youngster
 colt, to trick, gull; to have carnal intercourse
 colt's tooth, youthful indulgences
 combinate, affianced
 combined, bound
 co-meddled, mingled (Ham iii ii 61)
 Comfect, derisive title (? sugar-plum)
 come your ways, come here (Tem ii ii 75, etc.)
 comfit-maker, sweetmeat maker
 comfortable, susceptible of comfort, cheerful; comforting
 comma, link between two different matters
 commence, probable allusion to commencement at Cambridge University (2Hrv iv iii 104)
 commend, commit, offer
 comment, attentive observation (Ham iii ii 71)
 commodity, benefit, advantage, graft
 comouty, blunder for *comedy*
 companion, term of contempt for fellow

- companionship**, all of, all in one party (Tim i i 243)
company, a companion; ship's crew
comparative, a compeer
comparative, quick at comparisons (1Hv i ii 70)
comparisons, advantages (AC iii xiii 26)
compassed, acquired (WT iv iii 86); arched (VA 272)
compassed cape, round cape
compassed window, bow-window
compassionate, lamenting, complaining
competitor, partner, confederate
complements, contributory graces and accomplishments
complice, accomplice, confederate
compliment extern, outward show; see note Oth i i 64
comply, to compliment, treat with ceremony; accomplish
compose, to agree
composition, agreement; consistency
composition, compost, manure
composture, compost; combination
compromised, mutually agreed
compt, reckoning
compters, counters
comptible, susceptible
con, to learn by heart
con thanks, to be grateful
conceit, conception, thought; fanciful gewgaw
conceit, to conceive, to imagine
conceited, fanciful, imaginative; possessed with an idea
conceived to scope, apposite
concernancy, matter at issue
conclusion, experiment; problem; end; inference
Concolinel, see note LLL iii i 2
concupiscible, lustful
concupy, concupiscence
condemned seconds, troops sent in support disapproved of (Cor i viii 15)
condition, art, profession; status; disposition
condolement, expression of grief; compensation (Per ii i 141)
conduce, see note to TC v ii 145-147
conduct, conductor (of a torch, Luc 313)
confectionary, store for sweets (Tim iv iii 258)
confidence, blunder for *conference*
confine, region; boundary; place of confinement
confineless, boundless
confiners, inhabitants
confound, to consume, use up; mingle; destroy
confounded, eroded (Hv iii i 13)
conger and fennel, thought to be provocatives (Steevens); fennel the emblem of flattery
congest, heap together (LC 258)
congiad, bid farewell
congregated, greeted reciprocally
congreeing, agreeing together
conjecture, suspicion
conjunction, combined forces
conjunctive, closely united
conjuraton, appeal; incantation
conscience, consciousness (Cym ii ii 36); meditative reflection (Ham iii i 83)
conscionable, conscientious
consequently, afterwards
consider, to requite
consign, to approve by sealing
consort, company of musicians; a fellowship, fraternity
conspectuities, see *bisson*
constancy, resolution (Mac ii ii 68)
conster, construe
continent, covering, container; contents
continue, uninterrupted, persistent
contract, affiance; affianced
contraction, see note Ham iii iv 45
contrive, to wear out, to spend (time)
contriver, plotter
contriving, planning, plotting
controversy, emulous competition
con tutto il core ben trovato, with all my heart, well met
conveniencs, aptitude, propriety; advantages, comforts (Oth ii i 226)
convent, to summon, to cite; to serve, be convenient

- conversation**, behaviour, conduct
convey, to steal; to manage secretly
conveyance, dexterity; conduct; document; deception
conveyer, trickster, thief
convince, conquer, overcome; prove, convict
convive, to feast together
cony, rabbit
cony-catch, to deceive, cheat
cooling-card, phrase borrowed from card-game; a card so decisive as to dash opponent's hopes
copatain hat, a hat with a high crown
copesmate, companion
copped, peaked
copy, copyhold; main subject, theme
coragio! (I), courage!
coranto, lively dance
Corinthian, gay fellow
corky, withered
corner-cap, see note to LLL iv iii 47
cornets, companies of cavalry
cornuto, cuckold
corollary, surplus
corrival, competitor, rival
corroborate, grand nonsense word. evidently meaning shattered (Hv ii i 114)
corruptibly, corruptively
Costard, man's name; also, a large apple, hence a head
cote, cottage
coted, overtaken, outstripped
cot-quean, male meddler in domestic affairs
couchings, stoopings, crouchings (JC iii i 36)
Count Comfect, a "sweet gallant" (MA iv i 311)
countenance, suitably to welcome
counter, following the wrong scent
counter-caster, derisive name for mathematician
counterfelts to die, lies in death-like swoon (Pooler: Luc 1776)
Counter-gate, gate of the Counter prison in London
counterpoint, counterpane
county, a count, nobleman
couple a gorge (mock F for *coupe la gorge*), cut the throat
couplement, union; pair
course, attack; passage; process; occupation; part of a meal; ship's sail
coursing snatchers, raiders
court-cupboard, movable sideboard
court holy-water, flattery; fair words without deeds
court of guard, guard-room
courtship, courtly breeding, elegance of behaviour
cover, to prepare the table
cowish, cowardly
coy, to caress, fondle; disdain; disdainful
cozier, cobbler (TN ii iii 78)
crack, lively boy
crack, to brag, boast
cracked within the ring, see note Ham ii 407
cracker, braggart
crack-hemp, gallows-bird
cracks double, see *overcharged*, etc.
craft, to use craftsmanship (Cor iv vi 119)
crank, to wind
crank, winding channel
crant, funeral wreath
crare, small sailing vessel
crazy, decrepit
create, created, compounded
credent, credible; credulous
credent bulk, substantial credibility
crescive in his faculty, increasing by its own power
Cressid's kind, lazar kit of, referring to Cressida's ultimate fate as out-cast and leper (Hv ii i 68)
cross, ancient penny; thwarting circumstance, burden
cross-row, *Christ-cross row*, i.e. the alphabet, so called because a cross was placed at the beginning of it
crow-flower, ragged robin (Ham iv vii 170)
crow-keeper, person employed to scare crows from corn-fields
crownet, diminutive of *crown*, a coronet

crudy, curdled, thick
cruel garters, quibble on *cruel* and *crewel*, i.e. worsted
cruels else subscribe, see note KL III vii 63
crushed necessity, enforced necessity
crutch, old age
cry, a company, troop (Ham III ii 259)
cry out, complain
cub-drawn bear, bear whose dugs are drawn dry by its cubs
cubiculo (L), chamber
cuckold, man with unfaithful wife
cuckoo-buds, yellow flowers
cuckoo-flow'rs, see note KL IV iv 4
cucullus non facit monachum (L), the cowl does not make the monk
cullion, a lout
cumber, harass, trouble (Tim III vi 42)
cum privilegio (L), with exclusive right
cum privilegio ad imprimendum solum (L), with exclusive copyright (applied to marriage rights)
Cupid's flower, pansy or heartsease
cure, immediate task (Hviii I iv 33)
curiosity, fastidiousness
curious, over-punctilious; anxious; skilfully made
curious-knotted garden, garden with ingeniously arranged flower-beds
currence, flow
current, hold, prove true
cursorary, cursory
curst, shrewish, irascible; froward
curstness, ill-humour
curtain, standard (Hv IV ii 41)
curtal, dog with cut tail; common dog; docked horse
curtle-axe, cutlass
cust-alorum (L), distortion of *custos rotulorum*
custard-coffin, crust over a custard
cut, familiar name for a common horse; slash in garment
cut, call me, see note to TN II iii 163
cut and long-tail, all sorts of people and all kinds of fashion
cuts, draw, draw lots
cutler's poetry upon a knife, distich etched upon knife (MV v i 148)
cuttle, ? cutpurse, bully

D

daff, to doff; thrust aside (IHrv IV i 96; AC IV iv 13)
dagger of lath, wooden instrument sometimes carried by the Vice in the old Moralities
Dagonet, knight at Court of King Arthur
Daintry, Daventry
dainty, grow, over-value
damned in a fair wife, see note Oth I i 21
Dan, master
danger, power to inflict punishment (MV IV i 176)
darraign, deploy
dash, heraldic mark of infamy; out-set
dash, to strike, shatter; frustrate; put out of countenance
date, duration, period of existence
daub, to disguise
daub'ry, imposture
daw, jackdaw, simpleton (Cor IV v 43, etc.)
dealt on lieutenantry, fought by proxy
dear, dear; dire
death-practised, threatened with death
deathsmen, murderer, executioner
death-tokens, spots appearing on those infected by plague
debile, weak
debitor and creditor, book of accounts
deboshed, depraved, disorderly
debt, in, ineffectual (Cym I ii 9)
deck, pack of cards (3Hvi v i 44)
declension, decline
decline, to incline; inflect, expound
decree, resolution
deem, judgment, notion
deep-fet, deep-fetched
default, in the, at need
defeature, faded beauty
deformed, deforming (CE v i 298)
defunctive, funereal (PT 14)
defuse, distort, disguise
defused infection of a man, distorted source of evil
delated, fully expressed

- demerit, merit (Cor I i 261, etc.);
 offence (Mac IV iii 226)
 demi-cannon, gun of large bore
 demuring, gazing in assumed demure-
 ness
 deny, denial
 denayed, denied
 denier, twelfth of a French sou
 denunciation, formal declaration
 depend, to be in service; impend; be
 in suspense
 deputation, deputyship
 dern, dreary (KL III vii 61)
 derogate, to degrade oneself;
 degraded
 desert, desert (for rhyme)
 descant, to sing treble; to comment
 descry, see note KL IV vi 206
 detest, blunder for *protest*
 deuce-ace, low throw of two and one
 in dice
 dewberries, ? gooseberries
 dexteriously, variant of dexterously
 dey-woman, dairy-maid (LLL I ii
 112)
 diable (F), devil
 diablo (S), the devil
 Dian's bud, bud of Agnus Castus, the
 Chaste Tree; or of Artemisia
 dich, do it (Tim I ii 68)
 Dickon, a familiar alteration of
Richard
 die and drab, dicing and whoring
 diet, regimen
 diet me, prescribe to me
 dieted to his hour, see note to AW IV
 iii 27
 Dieu de batailles (F), God of battles
 Dieu vous garde (F), God keep you
 difference, heraldic term indicating a
 different degree of meaning in an
 emblem
 Di faciant laudis summa sit ista tunc!
 (L), Gods grant that this may be
 the height of thy renown
 diffuse, to disorder
 digression, swerve from virtue
 dilate, tell or set out at length
 dilations, ? hesitations
 dilucule surgere (L), to rise at dawn
 [is most healthy]
- directitude, nonce word: ? opposite
 of *rectitude* understood to mean
 erect and in power (Cor IV v 207)
 directive, subject to direction
 disable, to disparage, undervalue,
 impair
 disappointed, unprepared
 disbench, drive from seat
 disbranch, sever
 discandy, dissolve, melt
 discase, to undress
 disclose, to hatch; to be hatched
 discontenting, discontented
 discontents, malcontents
 disdained, disdainful
 disease, uneasiness, trouble; to dis-
 turb, render uneasy
 disedged, surfeited
 disgracious, unpleasing
 dishabited, dislodged
 dishonesty, unchastity
 dislike, to express dislike; to dis-
 please
 dislikens, to disguise
 dislimn, dissipate
 dimes, tenths
 dismount, unsheath; lower (LC 281)
 dismatured, devoid of natural feelings
 dispatched, suddenly deprived
 disponge, discharge (AC IV ix 13)
 dispose, manner; disposal; tempera-
 ment; to make terms
 disposed, in merry mood
 disposer, commander
 disputable, inclined to dispute, dis-
 putatious
 disquantity, reduce
 dissembly, blunder for *assembly*
 distain, sully by contrast
 distaste, make distasteful
 distemperature, derangement; ill
 humour; sickness
 distilled, see note Ham I ii 204
 distraction, detachment
 ditch-dog, dead dog in ditch
 divedapper, dabchick
 dividable, divided, distant from each
 other
 dividant, separate
 divided, having a half share (KJ II i
 439)

division, fraction; formation of troops; disunion; execution of rapid musical passage (RJ III v 29, etc.)

do me right, do me justice, as a challenge to fight or to drink a bumper

doctrine, lesson; learning

doff, to do off, put off

dog-ape, dog-faced baboon

dogs of war, see note JC III i 274

dole, grief; a dealing, allotment; one's lot in life

dotant, dotard

double, deceitful; having twice the strength; doubly

double-fatal, see note to RII III ii 117

double-horned Spartan, see note TC v vii 10, 11

doughy youth, immature youngsters

dout, to do out, cancel, extinguish (Hv IV ii 11)

Dowland, famous lutenist

dowle, **dowls**, down, soft feather (Tem III iii 65)

down-gyvéd, hanging like fetters round the ankles

dozy, daze

drabbing, associating with loose women

draught, cesspool

draw dry-foot, track game by scent of the foot

drawn, having one's sword drawn

drawn fox, fox driven from cover

dread-bolted, hurling the dreadful thunderbolt

dribbling dart, arrow falling feebly

drift, design, aim, plot (Ham IV vii 151)

drink the air, expression of speed

drink the free air, through him, breathe by his bounty (Tim I i 85, 86)

drollery, puppet-show; picture in low humour

drugs, drudges (Tim IV iii 252)

Drum's entertainment, proverbial expression for ill-treatment

drumble, to be awkwardly slow and sluggish (MW III iii 116)

dry, thirsty; severe; chaste

dry-beat, beat soundly

dry-foot, track game by scent

dub me knight, custom of persons drinking, on their knees, a draught of liquor, hence being dubbed knights (Dyce)

ducdame, see note to AYLI II v 47

ducking, silly, ludicrously obsequious

dudgeon, haft

due, endue

duello, code of the duel governing procedure

dug, teat

duke it, to play the duke

dulled, spoilt (Hv II ii 9)

dumb-discursive, silently eloquent

dump, melancholy music

dumps, low spirits, melancholy

dun's the mouse, see note RJ I iv 40

Dun, we'll draw thee from the mire.

• see note RJ I iv 39-41

dung, see note AC v ii 7

dungy, manured; filthy

dup, to do up, open

E

eaning time, time of giving birth

eanlings, newborn lambs

ear, to plough, to till

earn our chronicle, deserve recorded fame

ears, go shake your, ? like an ass when he brays (TN II iii 110)

easiness, indifference (Ham v i 64)

easy, inconsiderable

ecce signum (L), behold the token

eché, eke out

edge, give an, incite (Ham III i 26)

edge of war, sword

Edward shovel-boards, shillings of Edward VI, used for playing shovel-board

effect, performance; result; outward sign; import

effegies, lineaments

effest, readiest

egal, equal

eggs for money, see note to WT I ii

- egma**, blunder for enigma
Ego et Rex meus (L), I and my King
Egyptian thief, see note TN v i 111
eight and six, lines alternately of eight and six syllables
elsel, vinegar
elder-gun, pop-gun (Hv iv i 180)
elder, heart of, faint heart
eleven and twenty, ? card game (TS iv ii 57)
elf, to entangle, to mat together, as if the work of elves
elf-skin, skinny man
emballing, see note to Hviii ii iii 47
embarked, engaged (Oth i i 149)
embarquements, embargoes, impediments
embassade, embassy
embattle, deploy in battle order
embossed, swollen; foaming with exhaustion
embrasures, warm embraces
embrewed, drenched in blood
Emmanuel, prefixed to letters and deeds (2Hvi iv ii 85)
empale, to encircle; shut in
empory, sovereign command; kingdom
empire, emperor, king (AW iii ii 31)
empiricute, quackish
empeached, intertwined (LC 205)
emulate, emulous
enacture, action, effect
encave, to hide as in a cave
encounter, meeting; accosting; form of address
encumbered, folded
end, an, on end
end all his, garner as his own (Cor v iii 37)
endurance, imprisonment
enew, drive a fowl into water; chase
enforced, ravished; constrained
engage, pledge; bind; involve
engine, instrument of torture; rack; mechanical device; engine of war
 , engineer
 , to make gross, to fatten; to amass; monopolize
engrossment, accumulation
enpatron, take under patronage (LC 224)
ensconce, to protect as with a *sconce* or fort; to hide
enseamed, greasy, filthy
enscar, to dry up, make sterile (Tim iv iii 185)
enshelled, see note MM ii iv 80
enskiéd, placed in heaven
entame, to tame, subdue
entertain, entertainment; to receive; into service; maintain; amuse; pass time; to feel
entertainment, enlistment in the military forces; pass time; reception of guests; meal
entitled, having claim or title to
entrance of this soil, see note 1Hrv i i 5, 6
entreatments, parleyings, conversation
entreats, entreaties
envious, malicious
envy, malice, ill-will; to bear malice
enwheel, to encompass
Ephesian, cant term meaning jolly companion
epitheton, characteristic description
epitome, reduced copy
equal, just, impartial; to match with
equinox, used to express equality (Oth ii iii 110)
Ercles, Hercules
ergo (L), therefore
eringoes, candied roots of sea-holly, supposed to be provocative
erring, wandering
escape, act of lewdness (TA iv ii 113)
escoted, maintained, paid
esperance (F), hope
espials, spies
essential, real (Oth ii i 64)
estate, status; condition; property administration
estate, to settle as a possession
estimate, worth (Cor iii iii 115)
estimation, conjecture; repute; value
estridge, see note to 1Hrv iv i 98
Et bonum quo antiquius, eo melius (L), a good thing is the better for being older

Et tu, Brute! (L), Thou too, Brutus!
 Et vous aussi; votre serviteur (F) And
 you also; your servant
 even-Christen, fellow Christians
 even-pleached, evenly intertwined
 evitate, avoid
 exacting, exaction
 exasperate, exasperated
 except, to object (Son CXLVII l. 8)
 excitement, encouragement
 excrement, hair, moustache; beard
 executor, agent; executioner
 exempt, separated, parted
 exercise, sermon; habitual practice
 exhalation, meteor
 exhale, draw weapon
 exhibition, allowance, maintenance;
 gift
 exigent, emergency; extremity, end
 exion, blunder for action
 expect, expectation
 expedience, haste, dispatch; expedi-
 tion, enterprise
 expiate, bring or brought to a finish
 (Riii iii iii 23; Son XXII)
 expire, cause to end
 expostulate, to discuss; expound
 exposure, exposure
 expressure, expression; image (MW
 v v 63)
 expulsed, expelled
 exsufflicate, insubstantial, frivolous
 extemporal, extempore
 extend, to extend praise of a person;
 to seize (law-term)
 extent, seizure of lands; attack
 extenuate, depreciate (JC iii ii 35)
 extern, external; outward appear-
 ance
 extincted, depressed (Oth ii i 81)
 extincture, extinction (LC 294)
 extirp, to extirpate, root out
 extracting frenzy, ? frenzy driving
 off other feelings (TN v i 269)
 extraught, derived
 eyas-musket, young male sparrow-
 hawk
 eye, tint (Tem ii i 52)
 eyestrings, see note to Cym i iii
 17
 eyne, eyes

F

fable, a lie (CE iv iv 69)
 face, appearance; surface; the
 heavens; effrontery
 face, to assume false appearance;
 to oppose with impudence, to
 bully; to trim with facings; to
 patch
 face-royal, pun on royal face and
 face on a coin called a royal
 facere (L), to make
 facinerious, wicked, depraved
 fact, deed, evildoing
 factionary, an adherent
 factious numbers, partisan hordes
 fadge, to suit, fit
 fadings, part of a refrain
 fail, failure, fault
 fair, fairness, beauty
 fair-betrothed, honourably affianced
 fair fall, may good fortune befall
 (KJ i i 78)
 fairies' midwife, Queen Mab, who
 delivers men of dreams
 fairing, making fair
 fairness of my power, best of my
 ability (Cor i ix 72)
 faith-breach, see note Mac v ii 18
 faithed, of credibility, credited
 fainor, vagabond, impostor
 falling sickness, epilepsy
 false, to falsify
 falsing, deceptive
 fame, make famous
 fancies, popular songs (TS iii ii 62;
 2Hiv iii ii 279)
 fancy-free, love-free
 fancy-monger, love-monger
 fancy-sick, lovesick
 fang, to seize, tear
 fangled, fond of finery
 fantastico, coxcomical person
 fap, drunk
 far', farther
 farcéd, inflated
 far-fet, far-fetched
 fartuous, blunder for *virtuous*
 fashion, for, by example (CE i i 74)
 fashions, properly *farcy*, horse dis-
 ease

- fast and loose**, a cheating game played by tricksters at fairs, etc.
- fat**, vat
- father**, man who gives away bride at altar (MA v iv 15)
- fathered**, was treated by a father (KL iii vi 106)
- fathom**, depth, capability (Oth i i 152)
- fatigate**, weary, exhausted
- fault**, misfortune; lost-scent in hunting
- Fauste**, precor gelida quando pecus omne sub umbra Ruminat (L), Prithee, Faustus, while all the cattle chew the cud in the shade . . .
- favour**, countenance, appearance, aspect; love-token; benevolence
- foy**, faith
- feast-finding**, attending banquets
- feated**, fashioned, with reference to appearance and manners
- feazed**, fretted, tattered (1Hiv iv ii 28)
- fecks**, faith
- fedary**, fedetary, confederate
- feeder**, a menial
- fee-farm**, kiss in, prolonged kiss
- fee-grief**, grief that has a single owner
- fence**, skill in fencing (2Hvi ii i 51)
- fennel**, emblem of flattery
- fere**, companion, mate
- fernseed**, supposed to confer invisibility
- festinate**, speedy
- festival terms**, happy phrases
- fet**, fetched, derived
- fetch**, subterfuge
- fetch of warrant**, justified ruse
- fettle**, to prepare, to get ready (RJ iii v 153)
- fico**, figo (S), fig
- fidiused**, humorous play on name Aufidius (Cor ii i 116)
- fielded friends**, comrades in battle
- fifteens**, tax of one-fifteenth on personal property (2Hiv iv vii 19)
- figo** (S), fig (see *fig*)
- fights**, screens to hide combatants in warship in action (MW ii ii 116)
- figure**, ? horoscope or wax image (MW iv ii 144)
- file**, to polish; to defile; to keep in step; to refine
- fill-horse**, shaft-horse (MV ii ii 82)
- fills**, shafts of cart
- find forth**, to find out
- fine**, a conclusion, an end
- fine**, to end (Luc 936)
- fineless**, endless
- firago**, virago
- fire-drake**, fire-dragon; red-nosed man
- fire-new**, bran-new
- firk**, to beat, worry (Hv iv iv 28)
- fishmonger**, Malone suggested, a cant term for a wencher (Ham ii ii 173)
- fisnomy**, physiognomy (AW iv v 33)
- fit**, part of a song or ballad
- fit . . . o'th face**, grimace
- fitcheu**, polecat; strumpet (in Q *Fichooke*: see note TC v i 55, 56)
- five-finger-tied**, fast-bound
- fives**, glandular disease in horses
- fixture**, fixture, fixedness
- flap-dragon**, small combustible body, fired at one end, afloat in glass of liquor, to be drunk so as to prevent mischief
- fleckled**, dappled
- fledge**, ready to fly
- fleet**, to be afloat
- fleshed**, inured to bloodshed
- fleshment**, carnal flourish
- flewed**, with hanging flews or chaps
- flexure**, obeisance
- Flibbertigibbet**, name of fiend in Harsnet's *Declaration*; also a name for Ignis Fatuus (KL iii iv 109)
- flight**, long-distanced arrow shot
- firt-gills**, light wenches
- flote**, seaway
- flushing**, left the, ceased to inflame (Ham i ii 155)
- fluxive**, weeping
- focative**, vocative (MW iv i 41)
- foll**, foul spot, stigma (AC i iv 24); metal setting of a precious stone (Ham v ii 234)

- foin**, thrust in fencing
fond, foolish, simple; unguardedly loving (RJ ii 140)
fool-begged patience, patience derived from incomplete understanding (CE ii 41)
foot, to seize with talons of the foot; to kick, to spurn; to tread, to walk; to dance; to be established
footcloth, cloth draped over horse
footed, landed
footman, walker (WT iv iii 58)
fopped, duped
forage, ravening
forbear, to leave alone (Ham v i 255)
forbid, under a curse
force, to attach importance to; pay attention; to enforce, to urge; to stuff; to reinforce (Mac v v 5)
forecast, forethought, prudence (3Hvi v i 42)
fore-end, early part
foregoers, ancestors
forehand, advanced; beforehand
forehand-shaft, arrow formed for shooting straight forward
forehorse to a smock, decorated like leader in a horse-team and attendant upon women (smock)
forespent, previously spent
forespurrer, harbinger
forestalled remission, see note to 2Hrv v ii 38
foreward, advanced forces
forfelt, to transgress, offend
forfelt, fine; forfeiture; breach of obligation; penalty
forfelts in a barber's shop, rhymed list of penalties for misbehaviour exhibited in barbers' shops
forgetive, inventive (2Hrv iv iii 89, 90)
fork, barbed arrow-head; a forked tongue; legs
forked head, barbed head of arrow
forked plague, cuckold's horns
forks, ? instruments for keeping up 'ladies' hair' (KL iv vi 116)
former ensign, forward standard (JC v i 79)
forslow, to delay, to loiter
forspoke, spoke against, gainsaid
forthright, a straight path
fortuna de la guerra (S), fortune of war
forty pence, proverbial expression of small wager or small sum
fought at head, applied to bull-dogs who fought the bull at the head (TA v i 102)
foul, plain, ugly; harsh
foulness, homeliness, ugliness; wickedness
foul ones, rough drafts (Hvm iii 300)
found, well, of known excellence
foundation, God save the, phrase used when receiving alms at house of charity
four, used for an indefinite number
foutre, expression of contempt
fox, sword
foxship, cunning
fracted, broken
fraction, dissension; fragment
frame, make (their) way; perform (AC ii 214)
frampold, vexatious
frank, sty
franked up, styed up
fraughtage, luggage, cargo
fraughting, forming freight
free, liberal, innocent
Freetown, Villafranca (RJ i i 96)
French crown, French coin; hence baldness produced by so-called French disease
French-crown-colour, yellowish
freshes, springs
frillery, shop for sale of second-hand apparel
front, beginning; to oppose, affront; to walk in the front rank (Hvm i ii 42)
frontier, outwork in fortification;
front, forehead
frontlet, frowning face
froth and lime, to froth up beer after liming it
fruitfully, fully, abundantly
fratify, blunder for *notify*
frash, to batter
frustrate, frustrated

fub, delude, cheat
 fulfil, fill full; perform
 fullam, see *gourd and fullam*
 falsome, lustful; wearisome; offensive
 fumifer, weed common in cornfields
 furnace, exhale as from a furnace
 furnishings, ? examples
 furred pack, wallet of skin with hair outward
 fust, to grow fusty
 fustilarian, low term of abuse
 Fut!, contemptuous exclamation

G

gad, pointed instrument
 gad, upon the, suddenly
 gaging, engaging
 gaingiving, misgiving
 Galathe, name of Hector's horse
 gallant-springing, blooming, in the spring of life
 Gallian, Gallic, French
 galliard, lively dance
 galliass, large low-built galley
 gallow, to scare, frighten (KL III ii 42)
 gallowglass, heavily-armed foot soldier of Ireland
 gallows, one deserving the gallows (LLL v ii 12)
 gambold, blunder for gambol
 gamester, frolicsome, adventurous person; a prostitute
 garboils, tumults, commotions
 gardon, blunder for *guerdon*
 gaskins, breeches
 gasted, frightened
 gastness, terror
 geck, fool, subject of ridicule
 Gelidus timor occupat artus (L), Cold fear seizes hold of my limbs
 geminy, a pair
 generation, offspring; race, kind
 generosity, order of nobles
 generous, noble
 genitivo (L), genitive case
 gennet, Spanish horse
 gentle, to advance to gentle rank
 gentry, courtesy, inherited rank; good breeding
 gest, duration of a halt
 gests, exploits
 getter, begetter
 gib cat, tom-cat
 gibbets on the brewer's bucket, is slung, and so carried up and down, on the brewer's hoist
 gig, boy's top
 gild, smear with blood; redden; embellish; enrich
 gilded, 'made drunk
 gilded puddle, film-covered puddle
 gillyvors, clove-pinks, carnations
 gimmaled bit, bit made of two similar parts hinged together
 gimmors, contrivances used in clock-work
 gin, to begin
 ging, gang
 girdle, turn his, to turn the belt buckle to the back before wrestling (MA v i 139)
 Gis, a corruption of *Jesus*
 give, to show, as armorial bearings; to devote; to report; to assign
 glass, spell of half-hour (at sea)
 glass-faced, basely reflecting
 glass-gazing, vain
 glaze, to stare
 gleek, joke, jeer
 glib, to geld
 gnarling, snarling
 go to the world, get married
 God be wi' you, God b'uy, God bu'y, God buy to you, God buy ye, God b' wi' you, good-bye
 God 'ild, God dild, God reward
 god-den, good e'en
 God's lid, God's liggens, gogs-wouns, oaths
 gold, sit in, see note Cor v i 63
 good den, good e'en
 good deed, truly
 good leave, ready assent
 goodman, person under rank of gentleman; good fellow
 good my complexion, see note AYLI III ii 182
 good-year, good-fer, an expletive
 goose, smoothing iron (Mac II iii 12)

gorbellied, swag-bellied, paunchy
 goss, gorse (Tem iv i 180)
 gossip, stand sponsor to
 gourd and fullam, two types of false dice
 graff, scion
 grafter, original stock from which a slip or graft is taken (Hv iii v 9)
 grained, ingrained; rough; showing the grain
 grained ash, ash shaft of lance
 gratillity, humorous form of *gratuity*
 gratulate, gratifying
 Graymalkin, familiar spirit in shape of cat
 greasily, grossly
 great morning, broad daylight
 gree, to agree
 Greece, plague of, plague sent by Apollo on Grecian army
 Greek, merry fellow, hence boon companion
 green-sickness, kind of anæmia; pusillanimity
 grief-shot, sorrow-smitten
 gripe, a griffin
 grise, grize, step (TN iii i 118)
 Grissel, Griselda, embodiment of patience
 groaning, childbed (Ham iii ii 232)
 ground, air on which variations or musical descants were to be raised; basis; sea-bottom
 groundlings, spectators standing in the open pit of the playhouse
 grow to a point, proceed to a conclusion
 guard, to trim, to ornament
 guardant, protector
 guards, facings, trimmings
 guards of th' ever-fixéd pole, stars β and γ in the Lesser Bear (Onions)
 guinea-hen, cant term for prostitute
 gulf, belly
 gull, unfledged bird (1Hrv v i 60); trick, dupe
 gummed velvet, velvet stiffened with gum and apt to fret
 gun-stones, missiles of early guns
 Guy, Guy of Warwick, hero of romance

H

H, quibble for *ache* (MA iii iv 46)
 haber-de-pols, haber de poiz, see note 2Hrv ii iv 223
 hack, to hick and, obscure immodest allusions (MW iv i 56, etc.)
 hade land, strip of land at side of arable field
 haggish, deformed, or deforming
 haggie, to hack, mangle (Hv iv vi 11)
 hag-seed, offspring of hag
 hair, grain, texture
 halcyon, kingfisher; see note KL ii ii 71
 half-blooded, bastard
 half-caps, caps half-taken-off, slight salutations
 half-checked bit, type of inefficient bit
 half-kirtles, kind of jacket or skirt
 half-sword, at, fight at close quarters
 halidom, holidame, faith, troth
 hall, a hall!, exclamation calling for clear space in a crowd
 Hallowmas, All Saints' Day
 Hame's Castle, in Picardy
 hammer, to ponder
 hand, to handle
 hands, a tall fellow of his, a valiant and able fellow
 handsaw, see note Ham ii ii 360
 handfast, betrothal
 handfast, in, in custody
 hand-in-hand, well-matched
 handy-dandy, see note KL iv vi 148
 hangers, straps suspending weapons from girdle
 hangman, playful allusion to Cupid (MA iii ii 10)
 Hannibal, blunder for *Cannibal*
 happy man be his dole!, happiness be his lot
 hard cure, in, in desperate condition
 hard-favoured, harsh-featured
 hardiment, hardiness, brave deeds
 hardocks, see note KL iv iv 4
 harlotry, slut; used affectionately (1Hrv iii i 197; RJ iv ii 14)
 harp, to guess
 Harry ten shillings, ten-shilling pieces bearing king's head

hatch, the lower half-door
 hatch, o'er the, refers to children
 born illegitimate
 hatched, closed with a half-door
 with spikes (distinguishing mark
 of a brothel—Dyce)
 hatched in silver, to inlay; to adorn,
 to beautify, with silver
 hatchments, see note Ham iv v 207
 haud credo (L), I do not believe it
 (LLL iv ii 17) (? mistaken by
 Dull for "awd grey doe" (A. L.
 Rowse))
 haught, haughty
 have-at-him, onslaught
 having, possessions, fortune; accom-
 plishments (LC 235)
 haviour, behaviour
 hay, home-thrust in fencing
 hay, French dance
 hazard, go, decide by dicing
 hazards, openings in walls of tennis
 court; hence chance, risk, peril
 head, armed force or body
 head, to the, to the face; before
 (MM iv iii 137)
 head-lugged, led by chain round
 neck
 health, welfare, safety
 hearted throne, the heart on which
 one is enthroned
 heartless, disheartened (Luc 471)
 heart's-ease, peace of mind; name of
 popular air
 heat, to run a heat, to speed over
 (WT i ii 96); heated
 heaven's benediction to the warm sun,
 out of, to quit a better for a
 worse situation
 hebona, see note Ham i vi 62
 hedge-born, of low origin
 hedge-pig, hedgehog
 heel, to dance
 heels, punish by the, set in the stocks
 hefts, heavings, retchings
 hell, prison, dungeon
 helmed, steered through
 help up, well, to be a hindrance (CE
 iv i 22)
 hem, cough
 hempoed, ? gallows bird

henchman, a page
 hent, a hold, opportunity to be
 seized; to seize; occupied
 herb of grace, rue
 herb-woman, applied to a bawd
 hereby, that's, ? that's as may be,
 perhaps (LLL i ii 116)
 hermits, beadsmen
 Herod, ranting character in Miracle
 plays
 Hesperides, garden wherein the
 golden apples were kept
 hic et ubique (L), here and every-
 where
 hic, hæc, hoc (L), this
 Hic ibat Simois; hic est Sigela tellus;
 Hic steterat Priami regia celsa
 senis (L, from Ovid), Here ran
 river Simois, here is the Sigeian
 land, here stood old Priam's lofty
 palace
 hic jacet (L), here lies
 hide fox and all after, hide and seek
 Hiems (L), Winter
 high and low, two kinds of false dice
 high-day wit, holiday terms
 high-lone, erect without assistance
 high noises, sounds of strife among
 people of rank
 high-repented, deeply repented
 high-stomached, haughty
 high-vice, enormously wicked
 hight, called, named
 hild, held
 hilding, degenerate wretch
 hilt, applied to a single weapon
 hipped, lamed in hip
 hire and salary, see note Ham iii iii
 79
 his, his, its
 hit, to agree; imitate; guess; succeed
 hit, 'tis, ? the mark is hit; 'tis proven
 (AW v iii 194)
 hoar, to make white, to infect with
 leprosy; to become mouldy
 hobby-horse, a buffoon; loose
 woman; see note LLL iii i 24
 hob-nob, or *hab nab*, hit or miss in
 fencing
 hodge-pudding, pudding of mixed
 ingredients

- hoise, remove; hoist sail
 hold-door trade, trade of bawd
 hold in, keep counsel, be silent
 hold taking, bear handling
 hold, or hold thee, take thou, have thou
 hold or cut bow-strings, ? continue to play the game or be forcibly excluded (MND i ii 90)
 holdfast, tenacious dog
 holding, burden of a song
 holding, consistency, fitness
 hold out, exclude
 hole in his coat, fault or flaw in character (Hv iii vi 78)
 hole made in your best coat, your reputation is damaged
 holidame, see *halidom*
 holp, past tense and participle of *help*
 holy-ales, ? church-ales: see note to Per Act I Prologue 6
 holy-thistle, *Cardus benedictus*
 holy-water, fair words
 home, to the utmost
 homo (L), man
 honey-seed, blunder for *homicide*
 honey-stalks, stalks of clover-flowers (TA iv iv 90)
 honeysuckle, blunder for homicidal (2Hv ii i 40)
 Honi soit qui mal y pense (F), Shamed be he who thinks evil of it (Motto of the Order of the Garter)
 honorificabilitudinitatibus, ablative plural of a medieval Latin word expressing the state of being worthy of honour
 honour-owing, possessing honour
 hoodman-blind, blind-man's-buff
 hook of wiving, lure of the beloved-beauty
 hoop, tumbler's hoop; band on a quart pot
 hoop, to encircle, to shout
 Hoppedance, variation of *Hobbi-dance* (KL iii vi 30)
 horn-book, card bearing the alphabet
 horn-mad, furious
 horse, dancing, see note LLL i ii 46,
 47
 horseway, path for horse-traffic (KL iv i 57)
 host, to lodge
 hot-house, brothel
 house, sheath
 household coat, family coat of arms
 housekeeper, watchdog
 housewife, huswif (as a term of reproach), a hussy, a wanton, a minx
 hovel-post, post of a shed
 how, at what price
 hoxes, ham-strings
 hoyday, exclamation of surprise
 hull, to drift, as borne along by wind or water
 human, humane, the latter is the usual spelling for both senses which are not always distinguishable
 humorous, perverse, whimsical; humid, damp
 humour, fluid of a living body; temper, sentiment, disposition, conceit, merriment, prepossession
 humour of forty fancies, unexplained, TS iii ii 62
 Humphrey Hour, see note to RM iv iv 176
 Hundred Merry Tales, see note MA ii i 110
 hundred-pound, upstart: alluding to property qualification
 Hungarian, perhaps from *hungry*, and meaning needy
 hungry, barren (Cor v iii 58)
 hunt counter, pursue game in opposite direction
 hunt's-up, morning song or music to rouse the huntsman
 hurricano, a water-spout
 husband, a husbandman; manager
 hush, hush (TS i i 68)
 huswif, see *housewife*
 Hydra, many-headed snake of Lerna marshes (applied to the populace) (Cor iii i 93)
 hyen, hyena
 Hyrcan, Hyrcanian
 hysterica passio (L), hysteria

I

- i'fecks*, in faith
ignis fatuus (L), will-o'-the-wisp
ignomy, ignominy
ild, see *God ild*
ill-divining, misgiving
ill-erected tower, the evil Tower of London
illustrate, illustrious
imaginary forces, powers of fancy
imagined, belonging to imagination
imbar, bar a claim
imitari (L), to imitate
immanity, savageness
immediacy, representational capacity (KL v iii 66)
immoment, of no moment, valueless
immures, enclosures
imp, sprig
imp out, properly to engraft feathers in a wing; hence strengthen by patching up
impaint, depict
impair, ? unsuitable, inferior
impale, to encircle
impeach, an impeachment, accusation
imperceiverant, undiscerning
imperious, imperial
impertinent, inappropriate
impetitos thy gratillity, see note TN ii iii 23
impleached, interwoven, intertwined
importance, importunity; thing implied; import
important, importunate
importless, unimportant
impose, to enjoin, to command; penalize
impose, injunction
imposition, imputation; command
imprese, knightly device in picture with motto; emblem
impressed lances, armed forces
imprimis (L), firstly
improve, to turn to account
imputation, attributed excellence, reputation
in-a-door, at home (KL i iv 116)
in by th' week, trapped
in capite (L), tenure as tenant in chief from the Crown
incardinate, blunder for *incarnate*
incense, to cause to understand (Hviii v i 43)
inch, at an, in immediate readiness
inchmeal, little by little (Tem ii ii 3)
incision, blood-letting
incision, make, open the mind
inclining, you of my, you of my party
inclip, embrace, encircle
include, conclude
include all jars, ? transform all discords (TG v iv 160)
incomprehensible, illimitable (IHrv i ii 163)
incontinent, immediately
incony, rare, delicate, pretty
incorpsed, incorporated, made one body
increaseful, fruitful
incredulous, incredible
indent, an indentation, zigzag; to bargain, contract, compound
index, prelude; table of contents; indication of events to come (Riii iv iv 85)
indifferency, impartiality; moderation, ordinary size
indifferent, impartial, tolerable
indigest, chaotic condition of affairs; formless
indirection, crooked conduct
indirectly, unfairly, evasively
indite, invite
induction, beginning, prelude
indue, with suitable properties
indurance, imprisonment (Hviii v i 121)
inequality, seeming inconsistency, improbability (MM v i 65)
inexecrable, not to be sufficiently execrated (Onions)
infamonize, to slander
infected, affected, assumed (Tim iv iii 200)
infection, blunder for *affection*
infectiously, by sympathy
infer, to bring in; allege; show
inflammation, condition caused by drink

informal, deranged
infusion, innate qualities (Ham v ii 113)
ingenious, lively, conscious; talented; ingenuous
ingredience, components of a drink (Oth ii iii 284, etc.)
inhabitable, uninhabitable
in hac spe vivo (L), in this hope I live
inherit, possess, obtain possession of;
 put a person in possession of
inhooped, see note AC ii iii 39
Iniquity, Vice in Morality plays
injointed, joined up
inkhorn mate, mere scribbling fellow
inkle, kind of tape (LLL iii i 124, etc.)
inland bred, civilized
innovation, commotion, rising (TM 101)
inquire, an inquiry
insane root, see note Mac i iii 84
insanie, madness
insculped, engraved, embossed
insensible, not perceptible
inseperate, indivisible
insisture, persistent regularity
instalment, seat, stall
instance, motive, cause, ground;
 symptom; information, assurance;
 proof, example
insult, to triumph exultingly
insulting, from Latin *insultans*;
 bounding, joyfully leaping (1Hv i ii 138) (Thomson Cl: 85)
insuppressive, insuppressible
Integer vitæ, scelerisque purus, non eget Mauri jaculis, nec arcu (L).
 The man of spotless life, free from evil deeds, has no need of the javelins of the Moor, or his bow
intellect, significance (LLL iv ii 121)
intend, pretend; to make to appear;
 to express; to tend
intendment, project, purpose
intenible, incapable of holding
intention, eagerness of attention
intently, attentively
interested, having an interest
intermissive, having temporary cessation

In terram Salicam mulieres ne succedant (L), No woman shall succeed in Salique land
intervallum, interval
intituled, justly so called (Luc 57)
intrenchant, incapable of being cut
intrinse, intricately woven
intrinsicate, profoundly complex
inurned, buried
investment, garment
invincible, see note 2Hv iii ii 275
invised, ? unseen (LC 212)
invisible, ? subtle (AC ii ii 215);
 ? secret (Cym iv ii 178) (Onions)
invitis nubibus (L), in spite of clouds
inward, an intimate, familiar friend;
 confidential
inwardness, intimacy
ipse (L), himself
ira furor brevis est (L), anger is brief
 madness
irregular, irregular, disorderly, lawless
issue, weep (Hv iv vi 34)
twis, assuredly

J

jack, small bowl, target in bowling;
 ill-mannered fellow; Jack-o'-lantern or Will-o'-the-wisp; automaton that struck hours on clock bells; liquid measure
Jack guardant, see note Cor v ii 59
Jack-a-Lent, puppet thrown at during Lent
Jack-sauce, a saucy Jack
jacks, keys of virginal
jade, to make contemptible; harass
jakes, privy
jar, tick of clock; discord; contention
jaunce, to fatigue
jauncing, jaunting, hard going
jay, loose woman
jealous hood, see note to RJ iv iv 13
jet, to strut
jet upon, to encroach upon
jew, precious thing
Jewess' eye, worth a, variant of
 worth a Jew's eye, of great value (MV ii v 42)

jigging fools, rhyming poetasters
 John-a-dreams, a day-dreamer
 John Drum's entertainment, rough handling
 joint-ring, finger ring made in halves fitting together
 joul, to strike, dash
 journal, diurnal
 journeyman, hired workman; traveller
 Jove's spreading tree, oak
 jowl, to dash against (Ham v i 72)
 joy, to enjoy; to give joy to
 Judas's [hair], usually represented in tapestries and pictures as red (AYLI iii iv 9)
 judicious hearing, judicial (fair) trial (Cor v vi 127)
 jump, a hazard, chance
 jump, to agree; to risk, to hazard
 jump, exactly, coincident with
 just-borne, borne in cause of justice
 justicer, a justice
 jumble, press, fight with
 jut, to jet (Rm ii iv 51)
 jutty, projecting part of a building; to project
 juvenal, a youth

K

kam (*cam*), crooked (Cor iii i 303)
 kecksles, hollow stalks of hemlock and similar plants (Hv v ii 52)
 Keech, roll of fat; applied to butcher's wife and butcher (2Hiv ii i 79; Hvm i i 55)
 keel, tend the boiling pot
 Kelsar, emperor
 Kendal green, cloth from Kendal in Westmorland
 kettle, a kettle-drum
 key-cold, cold as a key (Ham v i 130)
 kicky-wicky, ludicrous word for wife or mistress
 Killingworth, Kenilworth
 kindle, to bring forth
 kindless, inhuman
 kingly-poor flout, poor retort for a king (LLL v ii 268)
 kissing-comfits, perfumed sweetmeats
 for sweetening the breath

knack, pretty trifle
 knapped, bit off; rapped
 knave, lad, servant
 knave, bear the, submit to abuse as knave (Cor iii iii 33)
 knot, folded arms
 knot-grass, *hinder*ing, *polygnum aviculare*, supposed, when taken in an infusion, to hinder growth of child or animal (MND iii ii 329)
 knots, flower-beds
 knotty-pated, stupid

L

laboured, highly finished (Per ii iii 17)
 labras (S), lips
 laced mutton, cant expression for a woman
 lack'ying, swept this way and that like a servile lackey (AC i iv 46)
 lade, to bale
 la fin couronne les œuvres (F), the end crowns the works
 lag, lowest class of people (Tim iii vi 74)
 lag, tardy
 lag-end, latter end
 lakin, ladykin
 laming, surpassing (Cym v v 163)
 land-damn, see note to WT ii i 143
 land-fish, one out of his element
 land-raker, footpad
 languish, languishment
 lanthorn, lantern; turret with windows
 lapis (L), stone
 lapsed, unwary (TN iii iv 36); slack: fallen away
 lass-lorn, forsaken by his mistress
 latch, to catch (Mac iv iii 195); to control as by a spell (MND iii ii 36)
 lated, belated, benighted
 lath, contemptuous term for sword
 lattice, red, sign of alehouse
 laund, glade
 laundry, laundress
 Laus Deo, bene intelligo (L), Thank God, I well understand
 lavoltas, lively dances for two persons
 law of writ, see note Ham ii ii 381

- lay**, wager
lay, to waylay; to wager; bury
lay for, lie in wait for; ? try to win over (Tim iii vi 116)
lead apes in hell, jocularly the fate of old maids
leak, urinate
leaping-house, brothel
leaping-time, youth
leash, three (usually three hounds being coupled in a leash)
leather-coats, russet apples
leavened, considered
le cheval volant (F), the flying horse
le chien est retourné à son propre vomissement, et la truie lavée au borblier (F), The dog has returned to his vomit, and the sow is washed in the mire
leer, complexion, colour
leese, to lose
leet, manor court for petty offences
leg, ? used of a man running away: see note to Cym v iii 92
lege, domine (L), read, sir
legerity, lightness, nimbleness
'leges, alleges
Legion, name of demon from *Mark* v 9
leiger, ambassador
lendings, non-essentials (KL iii iv 103); money advanced to troops (Ru i i 89)
lenten, spare, meagre
leperous, causing leprosy
let-alone, veto
lethe, bloodstream; forgetfulness
letter, affect the, use alliteration
level, to guess (MV i ii 32); range, aim
levelled malice, pointed malice (Tim i i 50)
lewdster, libertine
Libbard's head on knee, leopard's head on knee-cap in armour
liberal, licentious, free-spoken
liberal-concelted, tastefully designed
liberty, improper excess; privilege, right
liefest, dearest
lieger, ambassador
lien, lain (Per iii ii 88)
lieu, in, in consideration of, in return for
lifeless end, perhaps the end of his lifeless state (Schmidt) (CE i i 159)
lifter, thief
lightness, fickleness
lightning before death, last blazing up of the flame of life (Rom. V, iii 90)
liking, bodily condition
Limander . . . Helen, blunders for *Leander* and *Hero*
limbeck, alembic
limb-meal, limb by limb
lime-kiln, burning in hands
limit, prescribed time; region
limit, to appoint
limited professions, exclusive professions (Tim iv iii 419)
limits of the charge, extent of the expense (IHrv i i 35)
Lincolnshire bagpipe, (a proverbial association: IHrv i ii 66)
line, various punning meanings: see note to Tem iv i 193
line, under the, at the equator, hence, hot (Hviii v iv 38)
line, to strengthen; to delineate
line-grove, linden-grove
linsey-woolsey, properly stuff woven from wool and flax; here, mock language (AW iv i 10)
liom, lead in, lead on leash (TM 133)
lion-sick, sick with pride
Lipsbury pinfold, see note KL ii ii 8
liquor, to dress with oil or grease (MW iv v 79)
lither, yielding
livelihood, liveliness, animation
lively, living; animated; lifelike
liveries, keep in, hold subject (LC 195)
liver-vein, manner of men in love
livery, award of property to recognized heir (IHrv iv iii 62)
livery, to dress up (LC 105)
loach, fish *cobitis*: see note IHrv, ii i 20
lob, lubber
lob, hang down, droop
lockram, cheap linen stuff

locusts, fruit of the carob
 lodge in a warren, as a, lonely
 loggats, kind of quoits (Ham v i 85)
 long, belong to
 longly, lengthily
 long-staff sixpenny strikers, footpads
 with staves who assault for six-
 pence
 lool, cry inciting dogs baiting or
 hunting (KL iii iv 75, etc.)
 loofed, brought close to the wind,
 sailed off
 loon, lown, stupid fellow
 loop, part of hinge
 looped, full of small apertures, like
 the *loops* in castles
 loose, discharge of arrow, hence, at
 the determined moment
 lordings, little lords
 Lord's sake, for the, supplication of
 prisoners to passers-by
 lots to blanks, heavy odds in favour
 (Cor v ii 10)
 lottery, decision by lots, allotment
 louted, mocked, insulted
 love-day, day of reconciliation, for
 settling differences
 love-feat, act prompted by love
 loved, having a lover (LC 320)
 loves, of all, by all means
 Love's Tyburn, reference to triangular
 form of gallows (see note LLL
 rv iii 47)
 love-springs, love-shoots
 low, humble people
 low-crooked, bent low
 lower chair, easy chair
 lozel, rascal
 Lubber's-head, blunder for *Libbard's*
 (*i.e.* Leopard's) head
 luce, pike as shown in heraldry
 Lud's-town, London
 luncs, fits of lunacy
 Lupercal, Roman festival in honour
 of the god Pan
 lurch, rob, cheat
 lustig (Dutch), merrily, breezily
 lustihood, vigour, energy
 lux tua vita mihi (L), thy light is my
 life
 luxurious, lascivious

luxury, lasciviousness
 lym, lime-hound, sporting dog led
 by thong or lyam

M

maculate, stained, impure
 made man, fortunate man, man of
 fortune (WT iii iii 108, etc.)
 made-up villain, perfect villain
 ma fôl, il fait fort chaud. Je m'en vai
 à la cour,—la grande affaire (F)
 Faith, it's very hot. I'm off to
 Court—the great affair
 Magni Dominator poli, Tam lentus
 audis scelera? tam lentus vides?
 (L), Ruler of the vast heavens,
 art thou so slow to hear and to see
 these crimes?
 magnifico, Venetian noble
 Mahomet inspired with a dove, a dove
 said to whisper in Mahomet's ear
 (1HVI i ii 140)
 Maid Marian, character in Morris
 dances
 maiden battle, bloodless fight
 mailed, wrapped up, enveloped
 main-course, mainsail
 mained, maimed
 mainly, forcibly
 make the door, shut the door (AYLI
 rv i 141, etc.)
 make a shaft or a bolt on't, to take
 whatever risk there is (CE iii iv
 24)
 make all split, expresses violence of
 action
 make dainty, to hold out, to affect
 delicacy (RJ i v 17)
 make forth, to go forward
 make it strange, to affect indifference
 make nice, to be scrupulous
 makeless, mateless
 malign, to regard with malice
 Mall's picture, Mistress, see note
 TN i iii 109
 malkin, contemptuous term for a
 coarse wench (Cor ii i 190, etc.)
 mallecho, see *minging*, etc.
 mamm'ring, hesitating
 mammet, doll, puppet

mammocked, mangled, tore in pieces
(Cor i iii 60)

mankind, masculine, termagant
manage, management; charge in the lists; horse-control

man-entered, entered upon as though in full manhood (Cor ii ii 95)

man my haggard, to tame, to make tractable, my wild hawk

manned with an agate, attended by diminutive page (2Hiv i ii 14)

manner, taken with the, taken in the fact

Manningtree ox, large ox roasted whole at Manningtree fair

man of countries, traveller

man of salt, man of tears (KL iv vi 189)

man of wax, model man (for beauty)

man-queller, manslayer

Mantuan, Baptista Spagnolus Mantuanus, a poet

manus (L), hand

map of my microcosm, ? humorous allusion to the face (Cor ii i 56)

mapp'ry, elementary book-work

March-chick, precocious youngster

margin, margin; marginal notes

Marian, Maid, mistress of Robin Hood; character in the morris-dance

marish, marsh

market, he ended the, allusion to proverb "Three women and a goose make a market" (LLL iii i 98)

marry trap, meaning uncertain: ? By Mary, you are caught (Nares)

mart, to traffic

Martlemas, Martinmas

Mary-buds, marigold-buds

masked Neptune, ? inscrutable or quiescent ocean

mast, acorns, etc., for feeding pigs

mastic, ? massive, dog-like

mate, stupefy (CE v i 281); to match. to equal; to marry

material fool, fool with matter in him

maund, basket

mawkin, coarse wench

maws of kites, refers to disposal of dead by exposing to carrion-eating birds (as at towers of silence)

Mac iii iv 73

mazzard, head (Ham v i 83, etc.)

meacock, effeminate, pusillanimous

mealed, spotted, stained

mealy, powdered

mean, part in singing between treble and bass

mean, to moan, lament (MND v i 310)

Medice, [cura] teipsum (L), Physician, [heal] thyself

medicine, a physician; curative

draught; philtre; poison

meet with, to be, to be even with

mehercle! (L), by Hercules!

meiny, attendants, retinue

memento mori (L), a reminder of mortality; literally meaning 'remember thou must die'

mell with, meddle with (AW iv iii 206)

memorize, to make memorable

memory, a memorial

me pompæ provexit apex (L), the highest summit of honour drew me on

mercantante (I), a merchant

merchant, familiar term for chap, fellow; merchantman, trade-ship

meréd, see note AC iii xiii 10

meshed, brewed; hence, suffused (TA iii ii 38)

mess, a small portion; one course at a meal; party of four

messee, lower, persons of inferior rank (WT i ii 227)

mew!, expression of contempt

micber, truant

micbing mallecho, see note Ham iii ii 125

middle-earth, our earth, midway between heaven and hell

mid season, noon (Tem i ii 239)

milch, to soften (with tears) (Ham ii ii 493)

Mill-end, parade ground for London train-bands

mill-sixpences, milled coins

mineral, a mine; mineral medicine or poison
minikin, small, delicate (KL iii vi 42)
minime (L), not at all
minnock (modernized as *mimic*), to ape, fool about (MND iii ii 19)
minstrelsy, amusement like a minstrel's fables
minute-jack, fickle person
minute's rest, see note to MW i iii 23
mi perdonato (I), pardon me
mirable, marvellous
mischieff, calamity; disease (MA i iii 10)
misconstered, misconstrued
miscreate, illegitimate (Hv i ii 16)
miser, miserable creature, wretch
misery, avarice
misgraffed, badly matched
misprise, to undervalue; to mistake
misprizing, undervaluing (TC iv v 74)
misproud, viciously proud
miss, misbehaviour; loss, want
missingly, with sense of loss
missive, messenger
mistemperd, ill-tempered, wrathful
misthink, to think ill of, misdeem
mistress, chief paramount; jack or target-ball in bowls (TC iii ii 47)
mistrustful, subject to suspicion
mo, more
MOAL, equated by Hotson with the four elements, *Mare*, *Orbis*, *Aer*, *Ignis* (TN ii v 96)
mobled, muffled about the head (Ham ii ii 478)
mock, ? intensive of make (Oth iii iii 170) (Flatter)
mockery, adj., mock
Mockwater, urine
model, shaped envelopment (Ru iii ii 153; Hv Chorus ii 16)
modern, trite, ordinary
modesty, moderation
module, pattern, model, counterfeit
moist star, the moon (Ham i i 118)
moist trees, see note Tim iv iii 221
moldwarp, mole
mome, a blockhead
momentary, lasting but a moment

Monarcho, crack-brained Italian who had lived about the court, and asserted he was sovereign of the world
monarch of the north, Lucifer
Monmouth caps, flat caps made at Monmouth worn by the Forces
mons (L), mountain, hill
monster, to make monstrous; exaggerate
montant, an upright blow or *Montez à cheval!* (F), Mount ho!
month's mind, liking, longing
mooncalf, monster, abortion
moonish, inconstant
moon's men, brigands
moonshine, a month (KL i ii 5)
moonshine, sop of, see note KL ii ii 27
mop, grimace
moral, a latent meaning
moral, to moralize
moralize, expound, interpret
more sacks to the mill, boy's game (LLL iv iii 75)
Morisco, morris-dancer
Morning's love, probably Aurora, perhaps Cephalus (MND iii ii 389)
morris-pike, a 'Moorish' pike
mort, death
Mort de ma vie! (F), Death of my life!
Mort Dieu! (F), an expletive
mort du vinaigre (F), death of vinegar: a nonsensical oath
mortal-staring, fatal-visaged (Onions)
mortified, dead to the world; deadened
mose in the chine, suffer from glanders
mot, motto, text
mother, womanish qualities; appellation for elderly women; hysteria
mother was her painting, whose, see note Cym iii-iv 49
motion, puppet-show; mastery of movement in fencing (Ham iv vii 101)
motion, ~~in~~ my, intuitively (AC ii iii 14)
motion generative, puppet with functions of a man (MM iii ii 101)
mought, might

mountant, rising up
 Mountanto, name in jest (see *montani*)
 meaning fencer and bully (MA i i 25)
 mouse, to worry as cat does mouse
 mouse-hunt in your time, busy
 gallant by night in your youth
 mouth, voice of dogs
 mouthéd, gaping (IHiv i iii 97)
 moved sort, in a, disturbed in mind
 mow, wry face
 muffled, blindfold
 muffler, worn by women, which
 covered mouth and chin, some-
 times most of the face
 mulled, dispirited
 multipotent, almighty
 mum . . . budget, *Mumbudget* was a
 cant term implying silence and
 secrecy
 mummy, preparation, for magical
 purposes, made from dead bodies
 muniments, instruments, furnishings
 mural, a wall
 murd'ring-piece, small gun firing case-
 shot
 mure, protective wall
 murrion, plague (murrain); used as
 adj., diseased
 muse, to wonder; to think; complain
 (MW v v 215)
 musit, gap in hedge through which
 game passes
 musk-cat, musk-deer
 muss, scramble (AC iii xiii 91)
 mussel-shell, applied to one who
 gapes (MW iv v 22)
 mutine, to mutiny
 mutines, mutiners, mutineers
 mutton, cant term for a courtesan
 mystery, profession, calling
 Myramidons, Achilles' warriors;
 armed retainers

N

nag, wanton woman
 napkin, handkerchief
 Naples, mentioned with reference to
 venereal disease
 napless vesture, threadbare garment

narrow-prying, watchful, alert
 native, natural; hereditary; akin
 naturalize, familiarize
 nature, one touch of, disposition to
 praise worthless novelties (TC
 iii iii 175)
 naught, wickedness, wrongdoing
 nave, navel
 navel, centre, heart (Cor iii i 123)
 nayward, denial
 nayword, watch-word, pass-word;
 by-word (TN ii iii 119)
 neaf, fist
 Neapolitan bone-ache, venereal
 disease
 neeld, neele, needle
 neeze, sneeze (MND ii i 56)
 ne intelligis (L), do you not under-
 stand
 nether-stocks, stockings
 Newgate-fashion, as prisoners were
 conveyed fastened two and two
 together
 Nicholas' clerks, Saint, highwaymen
 nick, out of all, beyond all reckoning
 niggard, to stint, supply sparingly
 night-crow, ? owl or nightjar or
 night-heron
 night-raven, ? identical with night-
 crow
 night-rule, night-revel
 nighted, dark, sad
 nill, will not
 ninefold, nine attendants or nine
 offspring (KL iii iv 114)
 nine men's morris, game, played in
 this instance, in a figure like a
 chessboard scratched in the ground
 (MND ii i 98)
 nit, paltry, insignificant fellow
 Nob, Sir, jocular name for Sir
 Robert
 nobless, nobility
 Nobody, picture of, allusion to print
 of *Nobody* prefixed to comedy
 of *No-Body and Some-Body*, 1606,
 or on a ballad-sheet
 nod, give the, term in card game of
 noddy
 nole, head
 nominativo (L), nominative case

noncome, ? non-plus (NED) (MA III v 56)
non-regardance, disregard
nook-shotten, shooting out into odd corners of land (Hv III v 14)
northern man, ? clown (LLL v ii 680)
note, to stigmatize (JC iv iii 2)
not-pated, close-cropped
novi hominem tanquam te (L), I know the man as well as I know you
novum, game at dice wherein big throws were nine and five
noyance, harm
number, populace
numbered, abounding
nuncio, messenger
nuncle, contraction of *mine uncle*
nurture, education, breeding
nut-hook, cant term for a catchpole
nuzzle up, train up, cherish

O

O, a lament (RJ III iii 90); a cypher; a circular object
oak, garland of oak leaves (Cor I iii 13, etc.)
oathable, capable of having oath administered (Tim iv iii 134)
ob, abbreviation of *obolus*, a half-penny
objects, subscribes to tender, shows consideration (and mercy) to weaker parties (TC iv v 105, 106)
oblique, ? delinquent (Tim iv iii 18)
obscenely, ? blunder for *obsequious*, devoted, constant (MW iv ii 2)
obsequious, belonging to obsequies; showing respect for the dead
observance, observation
observants, obsequious attendants
observe, to show respectful attention
obsque hoc nihil est (L), apart from this there is nothing (*obsque* for *absque*)
obstacle, a rustic corruption of *obstinate* (IHVI v iv 17)
obstruction, cessation of vital functions (MM III i 119)

occupy, a word perverted to obscene meanings; to have carnal connexion
occurrent, incident
odd, at variance (TC iv v 265); lonely; occasional
odd-even watch, hours about midnight
oddly, unequal
O Dieu vivant! (F), O living God!
Ods, pittikins, exclamation derived from *God's pity*, pittikins being a playful diminutive (Cym iv ii 294)
oillads, amorous glances
o'er-count, exceed in power; over-reach
o'er-crow, to crow over, triumph over
o'er-eaten, bitten away, eroded (TC v ii 158)
o'ergreen, freshly re-cover, embellish
o'erlook, bewitch; inspect; despise
o'er-parted, with too heavy a role
o'er-perch, leap over
o'er-posting, getting quickly over
o'er-raught, over-reached, cheated; tricked; robbed; overtook
o'er-sized, smeared as with glutinous matter (size)
o'er-stink, stink more than: see note to Tem iv i 184
o'erstrawed, over-strewn
o'er-teemed, wasted by child-bearing
o'ertook, intoxicated (Ham II i 58)
o'er-watch'd, worn out with watching
o'er-wrested, over-strained
oes and eyes, stars
off, superfluous, unwanted (Cor II ii 56)
offering side, attackers
office, officials (Ham III i 73, etc.)
officer, domestic servant
offices, kitchen quarters
off the matter, irrelevantly (MA III v 9)
old, plentiful, abundant, great (MW I iv 4, etc.)
'old, wold, open country, downs (KL III iv 113)

old ends, old quotations, old saws
(Rm i iii 337)

O méchante fortune (F), O wicked fortune

omne bene (L), all is well

one-trunk-inheriting slave, man of no status

oneyers, see note to 1Hv ii i 71

onion-eyed, tearful

operant, operative, active

oppose, expose (Hviii iv i 67)

opposition, a combat, an encounter

or, ere, before (Ham v ii 30)

ordinant, ordaining, controlling

ordinary, public dining-table; hence, meal

orgillous, haughty, scornful

ornament, hair and beard (Per v iii 74)

O Seigneur! le jour est perdu, tout est perdu (F), O God, the day is lost, all is lost

ostent, show, display

ostentare (L), to show

othergates, otherwise (TN v i 183)

Oui, mette le au mon pocket: dépêche (F), Yes, put it in my pocket: be quick

ouphs, elves, goblins

outcraftied, excelled in craftiness

outlook, to stare down

out-wall, exterior appearance

outward man, one not in the secret of affairs

overbuy, buy at higher price

overcharged with double cracks,
doubly explosive (Mac i ii 37)

overhold, to over-estimate

overlook, examine, read

over-lusty, too lively

over-red, to cover with red

overscutched huswives, over-whipped strumpets (2Hv iii ii 278)

oversee, superintend (a will)

overshine, outshine

over-swear, to swear over again

overta'en, surpassed

overture, a disclosure; an offer

owe, own, possess

own, when no man was his, when no man was in his senses (Temp v i 213)

oxlip, flowering herb (*Primula elatior*)

oyes, call of public crier (F. oyez, hear ye)

P

pace, to learn one's paces

pack, to conspire, be in league

pack cards, to shuffle cards unfairly

packing, collusion; departing

packs, coteries

paction, alliance

paddle, to finger playfully

Paddock, familiar spirit, in shape of a toad

pagan, cant term, implying irregularity of birth or manners

page, to follow as a page

pageant, deceptive show (Oth i iii 18)

painted, specious, unreal

painted cloth, hangings of cloth or canvas, painted in oil, representing various subjects with proverbial sayings interspersed

pajock, see note Ham iii ii 265

palabras (S), words: see *paucas pallabris*

palate, to taste, savour; see note Cor iii i 103, 104

pale, paleness

pale, to enclose with a pale; enclosure, paling; territory, dominion

paling, enclosing (LC 241)

pall, to cloak, to wrap; to fail

palled, decayed, waned

pallfament, robe of candidate for Roman consulship

pandarly, bawdy

pang, to torture

pantler, pantry servant

paper, bonds: see note Tim i ii 232

paper, to summon in writing (Hviii i i 80)

parallel, conformable to the purpose

parallels, wrinkles (Son LX)

parcel, a part; gathering, party; detail

parcel-bawd, part bawd

parcel-gilt, gold-plated

pardonne moi (F), pardon me

Parish Garden, *Paris-garden*, bear-garden in Southwark
parish-top, large whipping top kept for public exercise
paritor, officer of the Bishop's Court employed in cases of adultery
parle, parley
parling, speaking
parmaceti, spermaceti
part, to depart; divide up; separate
partake, to communicate
partaker, a partner, a confederate
partial slander, reproach of partiality
partialize, make partial
participate, participating
particoated, clothed as in a fool's motley
particularities, personal concerns
particularly, see note Tim i i 45-53
particulars, by, one by one, individually (Cor ii iii 38)
party-coated, clothed in motley
party-verdict, individual share in a joint judgement (Ru i iii 234)
pash, bash (TC ii iii 188); head (WT i ii 128)
pass, condition (KL iii iv 61); act, estimation, fencing thrust
pass, to surpass; to assure, bestow on (TS iv iv 45)
passable, allowing free passage
passed the careires, see *careires* (Ham iv vii 112)
passing, exceedingly
passionate, to express passionately
passy-measures pavin, see note TN v i 189
past-proportion, see note TC ii ii 29
pastry, room where pastry is made
patch, a domestic fool, numskull
patchery, roguery
path, to go forward (JC ii i 83)
pathetical, affecting; fantastic
patience, indulgence, permission
patient, to make patient, to tranquillize
patient list, limit of patience
patronage, to patronize; to defend

pauca or **pauca verba** (L), few words
paucas pallabris (mock S), few words
Paul's, St. Paul's Cathedral
paved fountain, fountain with pebbly bottom
pavement, marble, sky
pawn, pledge
pax, metal tablet used in mass
pay, to beat, punish, dispatch; to requite
paysans, *pauvres gens de France* (F)|
peasants, poor French people
peace, to be silent
peace-parted, having died in peace
peacock, see note Ham iii ii 265
peaking, sneaking
peascod time, season for peas
peat, fondling, darling
peck, to pitch (Hviii v iv 82)
pedascul, petty pedant
peeled, tansured
Peg-a-Ramsey, wearer of yellow stockings in song so called (Hotson)
peise, weigh down; weigh
peize, to delay
pelican daughters, young pelicans are fabled to attack their parents
pelleted, falling in drops (LC 18)
pelt, to rage clamorously (Luc 1418)
pelting, paltry
pensioners, royal servants of rank
penthouse lid, eyelid
peppered, gave it hot to; killed
perdle, indubitably
perdona-mi's, pardon-me's
perdu (F), one in mortal danger; lost one
peregrinate, outlandish (? diffuse)
perfect, to instruct fully; to accomplish
perfit, perfect
perforce, by violence; of necessity
perfumes, diseased, mistresses
perge (L), proceed
peried, to put an end to
per Styga, *per manes vehor* (L), I am carried across the Styx through the shades of the dead

- perjure, perjurer; to taint with perjury, to corrupt
- perpend, to consider attentively
- per se (L), by himself, unique
- perséver, to persevere
- Persian, see note KL iii vi 77
- person, person *and* parson
- pertaunt, winning hand in card game of Post and Pair (LLL v ii 67)
- petar, engine, charged with powder used in sieges
- pew-fellow, companion, partner
- phantasme, fantastic fellow
- phantasma, nightmare
- Pheezer, jocular derivation from *pheeze*
- pheeze, (or *fease*) to humble, take down a peg or two (TS Ind i 1, etc.)
- Philip and Jacob, festival of these saints (1 May)
- Philip, name for *sparrow*
- Philip's daughters, Saint, the four daughters of Philip mentioned in *Acts* xxi 9 (1Hvi i ii 143)
- Philomel(a), nightingale
- phenix, matchless (LC 93)
- phraseless, indescribable (LC 225)
- physical, in accord with well-being; curative, remedial (Cor i v 28)
- pla mater (L), membrane covering the brain, used of the brain itself
- pick, to pitch
- picked, fastidious
- pickers and stealers, hands
- picking, fastidious
- pickthanks, fawning parasites (1Hrv iii ii 25)
- Pickt-hatch, London quarter sheltering low characters
- picture in little, miniature
- pie'dness, variegation
- pight, pitched; determined
- Pigrogromitus, ? made up of Italian for *lazy* and *scab* or *scurf* (Hotson)
- pike, spike screwed into centre of buckler
- pilcher, scabbard; pilchard
- piled, peeled, stripped of hair, bald
- pill, to strip, peel
- Pillcock, term of endearment; male member
- pin and web, eye disease
- pin-buttock, a sharp, pointed buttock
- pinch, to bite, pain, distress, render ridiculous
- pink eyne, see note AC ii vii 110
- pinked porringer, woman's hat patterned with holes
- pionéd, see note to Tem iv i 64
- ploner, a pioneer
- plp, see *two-and-thirty*
- pipe-wine, wine from the cask; with pun on musical pipe inferring a dance
- plissing conduit, set up by John Wels, mayor in 1430, near Royal Exchange
- pissing while, short time
- pitch, to drive (stakes) into ground (1Hvi i ii 118)
- pitch and pay, proverbial, meaning pay at once
- plithless, weak
- pittie-ward, see note to MW iii i 4
- pittikins, see '*Ods pittikins*
- plu por dulzura que por fuerza (S), more by gentleness than by force
- place, term in falconry, meaning greatest height which a bird of prey attains
- place, in, present
- plain, to complain; to make plain
- plaining, a complaint
- planned, planked, boarded
- plant, sole of foot
- plantage, vegetation
- plates, pieces of money
- platform, plan; gun-site (Ham i ii 251, etc.)
- plausive, plausible; agreeable; specious
- play off, toss off (drink)
- play your prize, carry on with your game, achieve your object (TA i i 399)
- please-man, a parasite, pickthank
- pliant, favourable
- plucker-down, overthrower
- plucking the grass, to hold aloft and find direction of wind (MV i i 18)
- ? plumage (Tem iii iii 65)

plume up, to prank up, to glorify
 pluriy, superabundance (see note Ham iv vii 117)
 point, a tagged lace for fastening clothes
 point, to, exactly
 'point, to appoint
 point of war, signal by trumpet blast
 polse, weight, moment; effect like that of falling weight, hence impact, shock (TC i iii 207)
 poking-sticks, instruments for setting ruffs
 pole, pole-star
 polecat, fitchew, strumpet
 pole-clipt, hedged in by poles
 pomewater, species of apple (LLL iv ii 4, etc.)
 Pontic Sea, Black Sea
 poop, to sink, destroy
 Poor-John, dried hake
 pop'rin pear, called after Poperinghe in Flanders
 poring, peering
 porpentine, porcupine
 portable, tolerable
 portage, port-hole, eye; ? port dues on arrival at port (Per iii i 35)
 portance, behaviour
 possess, to inform precisely, take possession of; to make one possessed of; render insane
 possession, insanity
 posset, to curdle
 possitable, ? positively
 post, in, at express speed
 posters, swift travellers
 posture, point of attack (JC v i 33)
 posy, a motto
 pot, to th', to destruction (Cor i iv 47)
 potato, regarded as a provocative (TC v ii 55)
 potch, thrust at (Cor i x 15)
 potential, powerful (LC 264)
 potting, drinking
 pottle-deep, to the bottom of the tankard
 pottle-pot, tankard
 poulter, poulterer
 pound, pinfold

pourquoi (F), why
 powder, to salt
 powdered, treated for venereal disease
 powd'ring tub, heated tub used for treating venereal disease
 pow, waw, pooh!
 Powl's, popular form of *Paul's*, St. Paul's Cathedral (Hviii v iv 13)
 pox, small-pox (LLL v ii 46, etc.)
 praetie, practical
 practice, contrivance, treachery, conspiracy
 practisants, confederates in stratagem
 præmure (L), writ against one introducing foreign (especially papal) power into England
 praise, desert, worthiness (MV v i 107, etc.); to appraise
 prank, display
 pray in aid, law-term used for petition in a court of justice for calling in help from another interested in the case (AC v ii 27)
 precedence, what has preceded
 precedent, original draft; token; presage; example
 preceptit, precipice: see note Hviii v i 139
 preceptial, consisting of precepts
 precious, exquisite, rare; (ironically) bold, arrant
 precipitation, precipitousness
 precurse, preceding
 predicament, condition, situation
 predict, a prediction
 pregnancy, readiness of wit
 pregnant, ready-witted; obvious, probable; pliant, ready, hopeful
 prejudicate, judge beforehand
 premised, sent before the time
 prenominate, forenamed
 prenzle, ? from Italian *prenze*, prince.
 See note to MM iii i 94
 preparation, force ready for battle; accomplishment
 prepare, a preparation
 preposterous, perverse; blunder for *prosperous* (WT v ii 128)
 prescribed, delimited (KL i ii 24)
 prescript, prescriptive

- presence**, dignity of mien; personality; presence-chamber; assembled company
- press**, authority for forcible recruitment
- press-money**, earnest money paid to recruits
- pressure**, impression
- prest**, ready
- pretence**, an intention, design; pretext
- pretend**, to intend, to design; assert, allege; to lay claim to; to offer
- pretty**, petty, little
- prevail**, to avail
- prevent**, to anticipate; to frustrate, hinder
- prevention**, precaution, forestalling, hindrance
- prey**, in, engaged with prey
- preyful**, bent on hunting
- pribbles**, idle chatter and contention
- prick**, a point on a dial; central mark on target; prickle
- prick-song**, harmony written or pricked down
- prig**, thief, pick-pocket
- prime**, sexually excited
- primo**, secundo, tertio (L), firstly, secondly, thirdly
- primy**, belonging to spring
- prince**, to play the prince
- princess'**, contraction of *princesses* (Tem i ii 173)
- principal**, main rafter; leader in crime (WT ii i 92)
- principality**, an angel of a high order
- princ Cox**, forward young coxcomb
- print**, in, to the letter, exactly
- Priscian**, a little scratched, (LLL v i 24) refers to grammarian Priscian (6th century) and phrase *dimminuis Prisciani caput* said of bad Latinists
- private**, privacy; confidential communication; favourite
- prize**, a privilege; contest
- prize**, play your, see *play your prize*
- prizer**, competitor for prize
- probal**, logically capable of proof
- proceeded**, taken an academic degree (LLL i i 95; Tim iv iii 250)
- proceeder**, one who proceeds to an academic degree (TS iv ii 11)
- process**, ? mandate; tenor; course; narrative
- proclamation**, a report
- prodigious**, blunder for *prodigal* (TG ii iii 4)
- prodigiously**, by monstrous births, or portentously
- proditor**, a traitor
- producted**, called as witness
- proface**, Much good may it do you
- profane**, gross
- profess myself**, make show of friendship (JC i ii 77)
- project**, to put forth, expound
- prolixious**, tedious
- prolixity**, time-wasting (RJ i iv 3)
- prologue armed**, see note TC Prologue 23
- prolong**, defer, put off
- promised end**, see note KL v iii 264, 265
- prompture**, urge
- prone**, eager, ready
- proof**, armour of proof, impenetrability
- proof**, blast in, see *blast*, etc.
- proof**, passages of, see *passages*, etc.
- propagate**, enhance, increase (Tim i i 70)
- propend**, incline
- proper-false**, fair and deceptive
- property**, essential quality (PT 37); to treat as a tool; appropriate; to endow with properties
- propose**, conversation; to discourse; to imagine
- propugnation**, defence
- prorogue**, to prolong; to delay
- prosecution**, pursuit
- prosperous**, propitious
- protest**, to promise, to vow
- proud-pied**, brilliantly variegated
- provand**, provender, food
- provincial**, subject to ecclesiastical authorities of the province
- Provincial roses**, rosettes imitating damask roses
- pudder**, uproar (KL iii ii 48)
- puddled**, clouded

pueritia (L), boyhood
 pugging, prigging, thieving
 pulsnay, petty, paltry
 puke-stocking, cloth stocking
 pulcher (L), beautiful
 pulsidge, corruption of *pulse*
 pumpion, pumpkin
 pun, to pound, to beat
 punto (I), a thrust, a stroke in fencing
 punto reverso (I), a back-handed
 thrust in fencing
 puny, subordinate
 purchase, gain, advantage; stolen
 goods, booty
 purchase, fourteen years', at a price
 equal to fourteen years' rent
 (TN iv i 19)
 purchase out, redeem (RJ iii i 186)
 purchased, acquired irregularly (2Hrv
 iv v 199)
 purple-in-grain, of fast red colour
 purples, long, orchis
 purveyor, officer of court
 push, exclamation, equivalent to *pish*
 putter-on, an instigator
 putter-out of five for one, investor of
 money to be repaid fivefold at end
 of successful voyage
 put up our pipes, proverbial: have
 done, finish
 puttock, kite
 puzzel, a drab
 pyrámides, ? obelisks (AC v ii 61)
 pyramis, pyramid

qu'ai-j'oublié? (F), What have I
 forgotten?

quell, strumpet; to overpower; to
 faint, to sink into dejection; to
 relax

quaint, ingenious, clever; neat, elegant
 quaked, quaking
 qualification, appeasement
 quality, profession, occupation
 quantity, hold, are in proportion
 (Ham iii ii 152)

quare (L), why

quart d'écu (F), quarter of a French
 crown

quarter, keep fair, remain faithful

quartered fires, fires in different
 quarters of the camps

quartering, slaughtering

quat, pimple (Oth v i 11)

quatch-buttock, ? squat, flat buttock

queasiness, distaste, squeamishness

queasy, unsettling (KL ii i 17); fas-
 tidious, nauseated

quell, assassination; to kill

quench, to grow cool

quest, inquest; jury; inquisition;
 cry of hounds upon the trail
 (Dover Wilson)

questant, searcher for game (AW ii
 i 16)

question, conversation; topic; judi-
 cial trial; to debate, inquire

question, facile, less serious trial by
 war (Oth i iii 23)

questionable, provoking question

questrists, seekers, pursuers

Queubus, equinoctial of, equator
 (Hotson)

qui, quæ, quod (L), who, that

quick, alive, lively; pregnant

qui est là? (F), who is there?

Quid for Quo (L), tit for tat

quill, in the, all together

qui me alit, me extinguit (L), who
 feeds my flame puts out my light

Quinapalus, ? the Fool's bauble
 (Hotson)

quire, a company, an assembly; to
 sing in concert

quirk, peculiarity; witty conceit
 panegyric (Oth ii i 63)

quis (L), who

quit, to acquit; to requite, to avenge;
 to remit, to set free

quittance, to requite

quiver, nimble

quoff, cap

quondam (L), former

quoniam (L), because

R . . . that's the dog's name, so called
 in classical and later times because
 it snarled like a dog (RJ ii iii 185,
 186)

race of heaven, see note AC i iii 37
 rack, to drift like vapour
 rack, wind-driven clouds (Ham ii ii 460; Son XXXIII)
 rag, wretch, beggarly person
 raging-wood, raging-mad
 raising, invention of rumour (Cor iv vi 61)
 raisins o'th sun, sun-dried raisins
 raging-wood, raging-mad
 rake up, to cover (KL iv vii 265)
 rampallian, riotous strumpet
 rampired, fortified
 ramps, leaps
 range, have definite rank (Cor iii 205); to roam, to be inconstant (Son CIX)
 ranked with all deserts, surrounded by all kinds of men in orderly formation (Tim i i 68)
 rank on foot, busily progressing
 ransack, to pillage; kidnap
 rapine, rape
 raps, transports
 rapture, agitation (Per ii ii 145); a fit; plunder
 rarely, happily, splendidly; unusually
 rascal, a deer lean and in poor condition
 rase, pluck off
 rash, to thrust, plunge (KL iii vii 56)
 rated, apportioned (AC iii vi 25); taken at true value (KJ v iv 37); scolded
 rated sinew, recognized strength
 ratherest, most particularly
 ratolorum (mock L), distortion of *rotulorum*
 raught, reached; snatched
 ravin, ravined, ravening, ravenous; ? gluttied (Mac iv i 24) (Onions)
 rawly left, left without preparation, hastily, suddenly (Johnson)
 rawness, hastiness
 rayed, fouled
 razed shoes, shoes with pattern cut on them
 read by rote, recite by heart
 ready, dressed; armed (SD 1Hvi ii i 38)

reason, to support with reason (Cor v ii 176)
 rebato, stiff collar
 rebellious dead, see note Mac iv i 97
 refused, jocular confusion of *rebuked* and *abused* (TS i ii 7)
 receipt, receptacle; capacity
 receiving, ready apprehension (TN iii i 114)
 recheat, notes sounded on the horn, to call the hounds together
 reck, to care; to heed
 reclusive, retired from society
 recoll, to rebound; revert in memory (WT i ii 154)
 recomfortune, comfort, consolation
 record, to sing; to bear witness
 recordation, remembrance
 recourse, a repeated coursing or flowing; access
 recover the wind of me, get between the game and the wind
 recovery, legal transfer of estate
 recure, restore
 redbreast teacher, see *tailor*, etc.
 redlime *te captum quam queas minimo* (L), buy thyself from captivity for as little as thou canst
 reechy, dirty; filthy, smoky (MA iii iii 119, etc.)
 reeling-ripe, staggering drunk
 reek, emanate; perspire
 reels, increase the, see note AC ii vii 90
 refelled, repulsed
 refer, to have recourse to; transfer
 refuge, excuse, subterfuge (Luc 1654); pretext
 region, air, heavens
 greet, salutation, greeting
 reguerdon, recompense
 rejoindure, reunion
 rejour, adjourn
 relapse of mortality, fatal or mortal rebound, or after they had relapsed into inanimation (Steevens) (Hv iv iii 107)
 relieve, reinforce (Oth i iii 42)
 reliques, ancient monuments
 relume, to light again

- remain**, staying in position; remain-
 der
remediate, restorative
remember, remind; bear in mind; to
 mention; commemorate
remission, an apt, inclination to
 pardon
remorse, solemn obligation (Oth iii
 iii 472)
remorseful, compassionate
remotion, aloofness
remove, for the, to raise the siege
 (Cor i ii 28)
removes, post-stages (AW v iii 131)
render, surrender; account, avowal
renegade (S), renegade
renegade, to deny (KL ii ii 71); to
 renounce
rent, to rend
renying, forswearing (PP XVII 7)
repasture, food
repeal, to recall to favour
repine, vexation (VA 490)
replication, reverberation; reply (LC
 122)
reportingly, by hearsay
reposal, repose, attribution (see
 note KL ii i 68)
reprehend, blunder for *represent*
reprisal, prize
reprobance, reprobation, perdition
reproof, disproof, confutation; shame
reprove, to disprove, confute
reputed, again purified
reputing, valuing
requit, to retribute
rere-mice, bats
resemblance, probability (MM iv ii
 174)
reserve, to guard, to preserve; to
 keep
resolutes, desperate persons
resolution, conviction, assurance
resolve, resolution (1Hvi v v 75);
 to satisfy, to remove uncertainty
resolvedly, with absolute removal of
 doubt
respective, considerate, regardful;
 worthy of respect
respice finem (L), be mindful of the
 end
responsive, corresponding, suited
rest, to set up one's, to be perfectly
 determined (in card-game of pri-
 mers, to stake everything)
re-stem, to steer back, retrace
restrain, withhold (Tim v i 146)
resty, sluggish
resume, ? assume (Tim ii ii 4)
retail, to recount
retire, a retreat; a return
retort, to render back; to reflect
 (TC iii iii 101)
return, to revert; turn back; to speak
 again
revengive, revenging (see note KL
 ii i 45)
reverb, reverberate
reverberate, reverberating
reverse, back-hand stroke in fencing
revolt, revulsion (TN ii iv 95);
 relapse (LLL v ii 74)
revolts, revolters
revolution, change wrought by time
 (AC i ii 120)
reword, to re-echo (LC 1)
rheumatic, word misused, meaning
 peevish (2Hrv ii iv 52)
rib, to enclose
ribaudred nag, lewd strumpet (AC
 iii x 10)
ride, to resolve (TC i iii 67); to be
 borne along; to befool
rider, horse-trainer (AYLI i i 10)
Rien puis? L'air et le feu (F), Nothing
 more? Air and fire
riggish, wanton
right, the correct path (KJ i i 170)
right, do me, see *do me right*
right-hand file, aristocratic party
rigol, a circle, a ring
rim, peritoneum (Hv iv iv 14)
ring-carrier, go-between
ring-time, time for betrothal or
 marriage
rings, eye-sockets
Ringwood, common name for a
 dog
rival, partner, associate
rivalry, equality of rights
rive, to fire (artillery) (1Hvi iv ii 29)
rivelled, wrinkled (TC v i 20)

rivo, exclamation used at drinking parties

roisting, bullying, blustering

romage, rummage, bustle

Roman hand, Italian form of handwriting

Roman sworder and banditto slave, Herennius, a centurion, and Popilius Læna, tribune of the soldiers (Plutarch) (2Hvi iv i 135)

ronyon, mangy creature

rooked, squatted, crouched (3Hvi v vi 47)

ropery, roguery

rope's in such a snare, see note to AW iv ii 38

rope-tricks, blunder for *rhetoric*, probably with equivocation

Roscius, great Roman actor

rosemary and bays, see note Per iv vi 137

roted, known by rote

rother, ox (Tim iv iii 12)

round, circular dance; diadem; the earth; a detour (MND iii i 90)

roundure, enclosure

royal, a gold coin (= 10s.)

roynish, scurvy, scabby

rudesby, ill-mannered fellow

ruff, in, pranked up; elated (TM 86)

rug-headed, shaggy-haired

ruinate, to bring to ruin

ruinous, brought to ruin (Tim iv iii 451)

rump-fed, fed on offal or fat-bottomed

runaways' eyes, see note to RJ iii ii 6

rush, rush ring used in betrothals

rushling, rustling

ruthful, piteous

Sackerson, celebrated bear at Paris-Garden

sacred, awesome (TA ii i 120)

sad, grave, serious

safe, to make safe

safety, safeguard (KJ iv iii 12)

Sagittary, a Centaur who fought for the Trojans; also sign of a house

Saint Nicholas' Clerks, highwaymen

sail, a fleet; a voyage

sain, said

sale-work, ready-made second-class goods

sallet, salad; savoury items; close-fitting headpiece

salt, ? a salt-cellar (TG iii i 346)

salt-butter, term of derision

salt rheum, mucus

Saltiers, blunder for *Satyrs*

salutation, give, affect (Son CXXI)

Samingo, see note to 2Hrv v iii 66-68

sancta majestas (L), sacred majesty

sanctified, sanctimonious (Ham i iii 130, etc.)

sanctimonious, sacred (Tem iv i 16)

sanctuarize, to protect like a sanctuary

sanded, of sandy colour

sanguis (L), blood

satire, satirist (Son C)

satis quod sufficit (L), enough is as good as a feast

satisfaction, heavy, sad acquiescence (AW v iii 100)

sauce, to taunt, rebuke; to make pay dearly

sawn, sown (LC 91)

say, an assay, sample, taste; kind of serge

scald, scurvy, scabby

scaled, tried in the balance

scaléd, ? scattered (TC v v 22)

scall, for *scald* q.v.

scamble, scramble

scambling, contention

scamels, ? seamews

scanted, restricted

scantle, piece

scape, escape; a sally, an irregularity; a lewd action

scarf, to wrap; to blindfold

scarfed, decked with flags

scarre, ? misprint for *snare* (AW iv ii 38)

Scarlet and John, companions of Robin Hood

sconce, to ensconce, to hide

scouring, hurried commotion

scrimers, fencers

scrip, a slip of writing, a list
 scrippage, the contents of a scrip
 scrowl, see note to TA II iv 5
 scroyles, wretches
 scrubbed, stunted, paltry (MV v i 161)
 scruple, craven, faltering perplexity
 (Ham iv iv 40)
 scullion, see note Ham II ii 561
 skulls, shoals (TC v v 22)
 sea of wax, see note Tim I i 48-53
 sealed quarts, quart measures
 officially stamped
 sea-like, seaworthy
 seam, grease
 seamews, see note Tem II ii 157
 seamy side without, inside out
 seat, position of sole right, as a
 lover's (Son XLI, l. 9; Oth, II i 283)
 seconds, inferior matter (Son CXXV)
 seconds, condemned, see *condemned*
 sect, coterie, class (with reference
 also to sex) (2Hrv II iv 34); faction;
 sectary
 secure, careless, over-confident (Ham
 I vi 61)
 seeded, come to maturity, over
 mature
 seedness, seed-time
 seedsman, sower
 seemly, showy (Son XXII, etc.)
 seen well, skilled
 seld, seldom
 self-abuse, self-deception
 self-admission, self-approbation
 self-born, native, home-sprung
 self-bounty, inherent generosity
 self-breath, one's own words
 self-covered, see note KL iv ii 62
 self-figured, planned by oneself
 self-mettle, one's own temper
 self-mould, same mould
 self-place, same place
 self-sovereignty, identical sovereignty
 self-substantial, composed of one's
 own substance (Son I)
 semblable, resemblance, likeness;
 fellow
 semblative, resembling
 semper idem (L), always the same
 senjory, seniority
 Senoys, the Siennese

se offendendo (L), in self-offence,
 blunder for *se defendendo*, in self-
 defence
 senseless, insensible
 separable, separative
 septentrion, the north
 sequent, a follower
 sequent, successive
 sequester, seclusion
 sequestration, separation
 sere, hair trigger: see note Ham II ii
 310, 311
 sere, withered state (Mac v iii 23)
 sergeant, bailiff, sheriff's officer
 serpigo, skin eruption
 servant, lover; friend
 servanted, subject to, dependent upon
 sessa, exclamation, often associated
 with departure
 setter, thieves' outlooker, decoy,
 match-setter
 settle, implant (Tim v i 49)
 severals, individuals; details; charac-
 teristics (TC I iii 180)
 sewer, officer who placed dishes on
 table
 shadow, see note to Per iv ii 97, 98; a
 shady place; a portrait; follower
 (TG iv ii 122)
 shady stealth, creeping movement of
 the shadow on the sundial (Son
 LXXVII)
 Shafalus . . . Procrus, blunders for
 Cephalus and *Procris*
 shag, hairy
 shale, shell, husk
 shall's (*shall us*), shall we
 shape privilege, to fashion immunity
 shard-born, either dung-born, or
 wing-borne: see note Mac III ii 42
 sharded, winged, see note AC III ii 20
 shark, to prey
 shealed peascod, shelled peapod
 shearman, one who shears woollen
 cloth
 shears between us, but a pair of, we
 are both of the same piece
 (Johnson) (MM I ii 26)
 sheaved, made of straw
 sheeds, see note to Luc 1549
 shining

- sheep-biter**, surly, malicious fellow
shent, scolded, reviled
sheriff's post, post at sheriff's door on which notices were posted
sherris-sack, wine from Xeres
shifting, speedy (Luc 930)
shipman's card, compass
ship-tire, woman's head-dress suggesting a ship in form
shive, slice (TA II i 87)
shiver, to shatter
shock, to meet force with force
shog off, move off (Hv II i 39)
shore, to set on shore
short, to abridge
short-armed, of limited reach
shot-free, not having to pay
shotten herring, herring that has cast its roe
shough, shaggy kind of dog
shoulder-clapper, arresting officer
shoulder-shotten, of a horse dislocated in the shoulder
shove-groat shilling, coin used at game of *shove-groat*
shrew, a scold; to beshrew
shrieve, a sheriff
shrink, to shiver
shriner, a confessor
shroud, shelter, protection
shrow, a shrew
shuffle, to play tricks
shunless, inevitable
sickles, shekels
sic spectanda fides (L), thus faith is to be tried
side, assign to a side or party (Son XLVI, l. 9)
side sleeves, long sleeves
siege, seat; hence, basis (Ham IV VII 76); rank; excrement (Tem II II 94)
sieve, unrespective, heedless, indifferent sieve (TC II II 71)
Si fortune me tormenta, sperato me contento (I), If fortune torments me hope contents me (see a second version 2Hv V v 92)
sight, pupil of the eye (LC 282)
sighted, having eyes
sightless, unsightly, invisible
sights of steel, apertures in visor
significant, a token; letter
signiory, council governing Venice
signory, territory
signs of war, ensigns of war
signs well, it, it bodes well
silence, woman of silence (Cor II i 162)
silent, silence
silly-cheat, ? petty thievery (Onions)
similes, love-tokens (LC 227)
simple-time, midsummer when herbs are plentiful
simplicity, folly
simular, simulator; counterfeited
single-soled, contemptible
singulariter (L), singular number
sink-a-pace, see *cinquepace*
sinking-ripe, ready to sink
sir-reverence, corruption of *save-reverence*
sister, to resemble closely, to be akin
sist'ring, neighbouring (LC 2)
sit fas aut nefas (L), be it right or wrong
sit in gold, see *gold*, *sit in*
sit out, not to participate
sithence, since
sizes, academic term signifying allowances of rations
skains-mates, ? rascally companions (RJ II III 135)
skillless of or in, unacquainted with
skills not, it, it matters not
skimble-skamble, rambling, incoherent
skipper, flighty fellow
skirr, move rapidly, to scour (Hv IV VII 52)
skyish, reaching the sky
slaves your ordinance, see note KL IV i 68
sleave, sleeve-silk, floss silk
sledded, as smitten with sledge-hammer
sleeve-hand, wristband
sleeveless, useless (TC V IV 7)
sledded silk, raw silk
slice, meaning uncertain; perhaps said with threatening gesture (MW I i 112)

- 'sld, by God's lid, an oath
 'sight, contraction of *by God's light*
 slig'ited, pitched carelessly
 ship, a piece of false money; hence,
 give the slip
 slip, noose by which greyhounds
 were held before running; scion
 slip, let slip, to loose hounds from the
 slip
 slipper, slippery
 slippery, inclined to wantonness
 slipshod, wearing slippers
 slobb'ry, sloppy
 slop, loose breeches
 sluttish, corrupt
 smatter, chatter
 smile, to mock (KL II ii 75)
 smilets, diminutive of *smiles*
 smites, blows
 smock, woman
 smoke, fumigate; uncover, find out
 smug, neat, trim
 snake, contemptible fellow, wretch
 snare, ? war
 snatches, quibbling answers; inter-
 ruptions in speech
 sneap, a rebuke; to check, nip
 sneck-up, exclamation of contempt,
 "Go and hang yourself!"
 snipe, silly fellow
 snipt-taffeta, slashed taffeta, indicat-
 ing over-dressiness
 snow-broth, snow and water mixed
 snuff, an object of contempt; resent-
 ment
 snuff, take in, to be angry, take
 offence
 sodden, boiled
 softly-sprighted, ? gentle
 solure, defilement
 sola, an appealing or responding
 cry
 solace, to render mirthful, to amuse;
 to be mirthful, to take pleasure
 solicit, to urge, incite; to petition
 solicitation, solicitings, courtship,
 wooing
 solidares, small coin
 solus (L), alone
 sometime, sometimes, formerly; from
 time to time
- sonance, sound
 sonties, rustic word for *saints*
 soon at, about
 sore, buck of the fourth year
 sorer, buck of the third year
 sorry, sorrowful, dismal; causing
 sorrow
 sortance, suitability
 sot, fool
 soud, soud, perhaps the buzzing of a
 tune; but see note TS IV i 121
 soul-fearing, soul-terrifying
 sound, to proclaim; to swoon
 Soundpost, part of violin; man's
 name
 souse, swoop on like a bird of prey
 soused, pickled
 Sowter, i.e. Cobbler, name of a
 hound
 span-counter, boys' game with
 counters or coins
 spanieled, followed like a spaniel
 Spanish-pouch, humorous name for
 vintner
 spanned, delimited (HVM I i 223)
 speak far, say so much; extol
 speak home, adequately describe
 speak within door, speak quietly
 (Oth IV ii 145)
 specialty of rule, particular rights of
 supreme authority (Johnson)
 speciously, blunder for *especially*
 speculation, vision, power of sight
 speculations, observers, watchers (KL
 III i 24)
 speculative, visual, observing
 sped, "finished"
 speed, hap, fortune; to fare; to
 succeed
 spell him backward, misconstrue his
 qualities
 sperr up, enclose, make fast
 spill, to destroy
 spinner, spider
 spire, topmost point
 spital, hospital
 spit white, probably meaning the
 indication of a great thirst, antici-
 pating quenching it
 splay, castrate
 spleeny, peevish

spongy, damp; soaked (with wine: Mac i vii 72)

spotted, polluted, wicked

sprag, or **sprack**, quick, alert

sprited with a fool, haunted by a fool as by a sprite (Steevens)

spritely shows, groups of sprites

spriting, action of a spirit

spy, advanced guard (Ham iv v 75)

spy, I, exclamation at a childish game called *Hie, spy, hie* (Steevens)

squandering, random

squarer, quarreller

squash, unripe peascod

squier, foot-rule

squiny, to look askint

squire-like, like an attendant (KL ii iv 210)

squirrel, euphemism for a dog

stablishment, settled inheritance (AC iii vi 9)

staff tipped with horn, ? old person's walking stick with horn cross-piece (see Furness 286 f.) (MA' v iv 118)

stale, decoy, stalking-horse, a pretence; laughing-stock; prostitute; urine of horse

stall, to dwell; to keep close; to install

stamp, stamped coin

stamp, to beget; to render valid and current

stanch, strongly united

stanchless, insatiate

standard, standard-bearer, ensign

standing, still (water); staring

standing-bed, and **truckle-bed**, bedstead on legs and low bed on wheels (MW iv v 5, 6)

standing-bowl, bowl resting on a foot

stand upon, or **on**, to interest, to be of consequence to (KL v i 69); pride oneself on; insist upon; rely upon

stanze, stanza

star-blasting, evil result of stellar influence

stare, stand on end (of hair)

start, raise up (JC i ii 147); disturb

starting-hole, evasion

start-up, an upstart

starve, to be afflicted with hunger or want; to deprive of power, to paralyse (Tim i i 249; Per i iv 38)

starved, benumbed with cold; famished; attenuated, meagre (TC i i 89)

station, a mode of standing, attitude

statist, statesman

statua, statute

statute, law, edict; a bond for debt

statute-caps, woollen caps worn on holy days, by act of Parliament, 1571

stay, to wait for (Oth iv ii 171)

stead, to benefit

stead up, to act as substitute

steepy, hard to climb

stelled, delineated

stelléd, starry, fixed (KL iii vii 59)

sternage of, astern of

stickler, umpire; one who parted combatants when victory could be determined without bloodshed (TC v viii 18)

stick them in our will, treat them capriciously

stiff-borne, obstinate

stigmatic, stigmatical, deformed by nature

still-, adverbially in combinations means ever and again, continually, as in **still-closing waters**, signifying waters which continually close over (Tem iii iii 64)

still an end (or **most an end**), everlastingly

stillitory, alembic

sting, sexual impulse

stitchery, needlework

stithied, forged

stoccata (I) (also **stoccado**), thrust in fencing

stock, abbreviation of **stoccado**

stockish, unfeeling

stomach, resolution, courage; anger, resentment; pride, arrogance; appetite

stomach, to resent

stomaching, resentment

stone, to make like stone, to harden
 stone-bow, cross-bow for shooting stones
 stones in heaven, thunderbolts
 stonished, astonished
 story, to relate, to narrate
 stover, fodder (Tem iv i 63)
 straight-pight, erect
 straited, in difficulty
 strange, estrange
 strange-achievéd, gained in unusual manner for others (2Hrv iv v 71)
 strangle thy propriety, deny thy identity
 stratagem, disastrous event, calamity
 stray, stragglers (2Hrv iv ii 120)
 stray, to lead astray
 streak, to anoint (MND ii i 257)
 strength of limit, recuperation after childbirth
 stretched footing, affected gait
 strewings, strewments, flowers strewn upon a grave
 stricture, strictness
 strings, heartstrings (AC iii xi 37)
 strond, strand
 strong, determined
 strong-besieged, hard-beset
 strong-bonded, of compelling moral force (LC 279)
 strossers, trousers
 stroyed, destroyed
 stubborn-chaste, obstinately chaste (TC i i 93)
 stack, sword-thrust
 stuprum (L), rape
 style, aggravate his, augment his dignity by degrading him further (MW ii ii 244)
 subjection, loyal duty of a subject
 submission, acknowledgement of fault
 subscribe, to assent; to yield, to surrender
 subscribes to tender objects, see *objects*, etc.
 subscription, submission, obedience
 subtractors, detractors
 subtilties, magic wonders (Tem v i 124)
 succeeding, consequence
 success, succession; issue, sequel

successantly, in sequence, following after
 successive title, title by right of succession
 successively, by order of succession
 suggest, to tempt, incite; to prompt
 suits, out of, discarded from service
 sullens, moroseness
 sulphur, stones of, thunderbolts
 sunless, incalculable
 summer's story, gay fiction (Malone) (Son XCVIII)
 summoner, officer who summons offenders before tribunal
 sun, half-faced, royal badge in which the sun is half obscured by clouds (2Hvi iv i 98)
 sunburnt, uncomely, homely
 superfinical, over fastidious
 superflux, superfluity
 superpraise, to overpraise
 superscript, address of letter
 super-serviceable, obsequiously attentive
 supervise, immediate perusal; to peruse
 supervisor, a looker-on
 suppliance, that which is supplied, the provision, diversion
 supplyant, auxiliary
 supplyment, continuance of supply
 supposal, a belief, opinion
 suppose, a supposition
 sur-addition, an additional name
 surance, assurance
 surfeiter, a glutton, feaster, reveller
 sur-reined, over-ridden
 suspect, suspicion
 suspense, suspicion (2Hvi iii i 140)
 suspiration, breathing
 suspire, breathe
 sustaining garments, garments that bore them up in the sea
 summ culque (L), to each his due
 swabber, deckhand
 swag-bellied, with heavy belly
 swarth, swath, product of one sweep of the scythe
 swash, swagger, bluster
 swasher, swaggerer, braggadocio
 swath, see *swarth*

swath, bandage for new-born child;
 infancy (Tim iv iii 250)
 swathing-clothes, swaddling-clothes
 sway of earth, ? equable motion or
 settled order (Onions) (JC i iii 3)
 sweat, sweating sickness
 sweat, to undergo sweating cure for
 venereal disease
 sweet-and-twenty, twenty times sweet,
 term of endearment
 sweet mouth, taste for sweet things,
 "sweet tooth"
 sweetness, saucy, ? sexual indulgence
 (MM ii iv 45)
 sweet-suggesting, sweetly tempting
 swinge-bucklers, riotous fellows
 swoopstake, drawing all at once,
 indiscriminately
 sword-and-buckler, turbulent
 sworder, swordsman, gladiator
 swoond, swoon
 sympathized, common to all; made to
 tally (Son LXXXII)

T

ta, colloquial form of *thou* in *wo't ta*
 (2Hrv ii i 46)
 table, a board; panel on which a
 picture is painted; in palmistry
 figure formed by lines in palm of
 hand; tablet on which words are
 written or engraved
 table, tables, table-book, memor-
 andum-book
 tabled, set down in writing
 tables, backgammon
 taborer, player on tabor
 tabourine, full-size drum
 tackled, made of ropes fastened
 together
 'tailor' cries, unexplained (MND ii
 i 54). Perhaps alludes to squat
 attitude of person bumped on to
 floor
 tailor, or be redbreast teacher, 'Tis
 the next way to turn, singing is
 readiest way to turning tailor
 (tailors were given to singing) or
 teaching redbreasts to chirp (1Hiv
 iii i 258)
 tainture, defilement
 take all, gaming phrase, last despair-
 ing hazard (Onions)
 take, I can, double meaning; I can
 strike; I can take fire (Hv ii i
 46)
 take his haste, let him, let him hasten
 take in, to conquer
 take it on one's death, take one's
 dying oath
 take me with you, hold! let me
 understand
 take off, to dissuade
 take on, to pretend
 take out, copy (needlework)
 take peace with, to forgive
 take scorn, to disdain
 take the head, to act without re-
 straint, to take undue liberties
 (Johnson) (Ru iii iii 14)
 take the wall of, get the better of
 take up, to settle, to make up; to
 levy; oppose
 taking, witchery, malignant influence;
 state of excitement (MW iii iii 142,
 etc.)
 taking up, see note to AW ii iii 200
 talent, old form of 'talon'; hence the
 pun LLL iv ii 57
 talents, riches (LC 204)
 tall, able, sturdy
 tallow-catch, tub of tallow
 tang, sting; to declaim
 tanlings, persons tanned by sun
 Tanta est erga te mentis integritas,
 regina serenissima (L), such sin-
 cerity is there towards you, most
 serene queen
 Tantene animis caelestibus ira? (L),
 Is there such resentment in
 heavenly minds?
 tardy, to delay
 tarre, to incite
 tarriance, delay, waiting
 Tartar limbo, the infernal regions
 task, to keep busy, to occupy; to
 challenge; to tax
 tassel-gentle, tiercel-gentle, male
 hawk
 taste, in some, in some sense (JC iv i
 34)

- tawdry-lace**, lace neckcloth worn by women
tawny coat, (dress of) member of the ecclesiastical courts
taxation, taxing, censure, satire, invective
teeth, from his, insincerely
temper, act in harmony with (3Hvi iv vi 29)
temperance, temperature
temple, the human body
ten commandments, the fingernails
ten groats (3s. 4d.), attorney's fee
tendance, care, attention
tender, to regard, to take care of, to have consideration for, to look upon with kindness or affection
tender-hefted, set in delicate 'haft' or bodily frame, womanly (KL ii iv 167)
Termagant, character in Miracle plays
terminations, terminology, language
termless, indescribable (LC 94)
terra (L), earth
Terras Astræa reliquit (L), Astræa left the earth
testril, sixpence
than, then (for purpose of rhyme: Luc 1440)
tharborough, corruption of third-borough
thas, Bardolph's drill language: thus
theoric, theory
Thetis' son, Achilles (TC i iii 212)
thick, rapidly
thick-pleached, thickly interwoven
third-borough, constable
this, occasionally used for *thus*
thought, melancholy
thought-executing, doing execution with rapidity equal to thought
Thracian poet, Orpheus
three-farthings, thin silver piece of Queen Elizabeth, which had the profile of the sovereign with a rose behind her ear
three-inch fool, diminutive fool
three-man beetle, ram requiring three men to use it
three-man songmen, singers of songs in three parts
three-nook'd, three-cornered
three-pence bow'd, bent three-penny bit
three-pile, three-piled velvet; super-fine
three-suited, given three suits a year
threne, dirge (PT 49)
thrice-crownéd, triple character of the Moon as Proserpine, Cynthia, Diana
thrice-driven, thoroughly sifted
thrice-repuréd, many times purified
throw, venture
thrummed hat, hat made of coarse yarn
thunder-stone, thunderbolt
thwart, perverse
Tib's rush, straw ring for Tib's irregular marriage
tice, entice
tick-tack, properly, a sort of backgammon; sexual indulgence
tickle, tottering, unstable
tickle-brain, strong liquor
'tide, betide, befall
tidy, in good condition, plump
tight, deft
tilly-vally, interjection of contempt
timeless, untimely
timely, early
timely-parted ghost, having died a natural death
time-pleaser, time-server
timorous, frightening
tinct, colour, dye, stain; tincture
tinderlike, excitable
tire, pull, tear; to be busily engaged on; prey upon
tire-vaillant, fanciful head-dress
tiring-house, dressing-room
tirrits, ? terrors
tisick, consumptive cough (phthisic) (TC v iii 101)
tithing, a division of a hundred; a place
Tol, cry as though inciting dogs (TC ii i 102)
toasts-and-butter, term of contempt
to-bless, bless entirely
toge, gown, robe

toged, wearing toga
 tomboy, strumpet
 tongue, to talk, to chide
 topless, supreme, without superior
 torcher, torch-bearer, the sun
 tortive, twisted
 toss, to carry high up
 touch, touchstone, feat; sensation,
 spice; hint; to test by the touchstone
 touse, draw, bang, beat
 toward and towards, in preparation,
 forthcoming, at hand; promising
 toy, a trifle, a fancy; rumours
 tract, track
 train, artifice
 train, to lure
 trajet, ferry
 trammel, to catch
 tranquillity, those who live at ease
 translate, to transform
 transport, to remove from this world
 to the next; to transform
 trash, worthless person
 trash, to check, hold back
 traverse, in fencing to oppose a
 movement; march up and down
 travers'd arms, folded arms
 tray-trip, game played with dice and
 cards
 treacher, traitor
 treasury, treasure
 treaty, entreaty
 trebles thee o'er, makes thee three
 times as great (Tem II ii 210)
 tremor cordis (L), palpitation of the
 heart
 trencher-knight, servingman
 trey, throw of three at dice
 tribulation of Tower Hill, ? mis-
 chievous youths, a nuisance at
 executions, etc., on Tower Hill
 tribunal plebs, blunder for tribunus
 plebis
 trick, trifle, plaything
 tricked, scored over (with blood:
 Ham II ii 433)
 tricky, adroit; affected
 Trigon, in astrology combination of
 Aries, Leo, Sagittarius, all hot and
 dry (Sh. Eng. I 460)
 trill, to trickle (KL IV iii 12)

triple, one of three; three
 Triton of the minnows, mouthpiece of
 small fry
 triumph, trump-card (AC IV xiv 19)
 triumvir, a triumvirate (LLL IV iii 47)
 Trojan, cant term, of reproach or
 commendation
 troll, to sing
 troll-my-dames, game of rolling
 balls through arches set on a board
 (WT IV iii 78)
 tropically, figuratively (Ham III ii 221)
 trot, old woman (also applied to a
 man)
 truant, to play truant
 truce, take, make peace
 trumpet, trumpeter
 truncheon, to beat with a truncheon
 truncheoner, person armed with a
 truncheon
 trunk sleeve, a large, wide sleeve
 try, a trial
 tuck, rapier
 tuition, protection
 Tully, Cicero
 tumbler's hoop, hoop bound with
 ribbons of various colours through
 which tumbler leapt
 Turk Gregory, Pope Gregory VII
 (IHiv V iii 42)
 Turk, turn, change completely
 Turnbull Street, properly *Turnmill*
street, near Clerkenwell; a street
 notorious as the residence of
 prostitutes
 twice-sod, doubly stupid
 twiggen, cased in wicker-work
 twink, a twinkling of the eye
 twire, to peep, peer out (Son XXVIII)
 two-and-thirty, a pip out?, just missing
 the mark (*pip*, a spot on a play-
 card). The phrase two-and-thirty
 implied that a person was drunk
 type, a distinguishing mark
 tyrannically, noisily (Ham II ii 326)

U

unadvised, inadvertent(ly), inconsi-
 derate(ly)
 unaneled, without extreme unction

unattended, devoid of resolution
 (Mac II ii 69)
 unavowed, unavoidable, inevitable
 unbarbed, helmless (Cor III ii 99)
 unabated, unabated; not blunted
 (rapier)
 un boittier vert (F), a green box
 unbolt, to disclose
 unbolted, ? unsifted, coarse
 unbonneted, hatless, i.e. on equal
 terms
 unbookish, ignorant
 unbraced, unfastened
 unbraided, untarnished, new
 unbreathed, unpractised
 uncape, ? let loose the hounds
 uncase, undress
 uncharge, to acquit
 unchary, incautious
 unchecked, uncontradicted
 unchilded, deprived of children
 unclew, to undo, ruin
 uncoined, unalloyed
 uncomprehensive, illimitable
 unconfirmed, inexperienced
 uncross'd, book, book with record of
 debt uncanceled
 uncurrent, unwarrantable, unusual
 uncurse, to free from a curse
 undeaf, to free from deafness
 undeeded, having done nothing
 underbear, to undergo
 underborne, lined, or supported by
 an undergarment
 undercrest, bear like a crest
 undergo, to undertake; to be subject
 to; to sustain, maintain; to
 endure
 under-skinker, tapster
 undertake, to assume
 undertaker, one who undertakes or
 takes up the quarrel or business of
 another
 underwrought, undermined
 unerving, undeserved
 un'd, unploughed, untilld
 unscarcely
 uneffectual, rendered ineffectual by
 daylight
 unequal, unjust
 unexperienced, inexperienced

unexpressive, inexpressible
 unfair, to deprive of fairness, of
 beauty
 unfather'd, fatherless, unnatural
 unfellowed, unique
 unfolding star, morning star bidding
 the shepherd free his flock
 unfurnish, to deprive, to divest
 un garçon (F), a boy
 ungentured, impotent
 unguem (ad), (L), perfectly
 unhair, to strip of hair
 unhappied, demoralized
 unhappiness, mischief
 unhappy, mischievous
 unhatched, not brought to light,
 unaccomplished
 unheart, to discourage
 unhoused free, free from domestic ties
 unhouseled, without sacrament
 unimproved, as yet unproved, un-
 tried (Ham I i 96)
 union, a pearl of finest kind
 unjust, dishonest
 unkept, uncared for
 unkind, unnatural
 unking, to deprive of kingship
 unliv'd, dead
 unmeritable, devoid of merit
 unnoted, ? moderate (Tim III v 21)
 unowed interest, legitimate posses-
 sion at present unowned
 unperfectness, moral imperfection
 (Oth II iii 274)
 unpinked, lacking usual ornament
 unplausible, disapproving
 unpossessing, having no possessions;
 incapable of inheriting
 unpregnant, unproductive
 unprizable, priceless, or, worthless
 unprofited, profitless
 unproper, not peculiar to an indi-
 vidual, common
 unprovide, divest of resolution
 unqualified, lacking his manly quali-
 ties
 unquestionable, intolerant of ques-
 tion
 unrak'd, fires, not covered with fuel
 so that they may be found alight
 in the morning (MW V v 40)

unready, undressed
 unrecalling, unrecallable
 unrecuring, incurable
 unrespected, unnoticed, unregarded
 unrespective, heedless; indifferent

(TC ii 71)

unrolled, struck off the roll
 unrough, unbearded
 unseasoned, unseasonable; immature
 unseam, to rip up
 unseeming, not seeming
 unseminared, castrated
 unshape, to confound
 unshout the noise, retract the noise
 made by shouts

unshunned, inevitable
 unsifted, untried
 unsinew'd, feeble
 unsorted, unsuitable
 unsquared, unfitted (TC i iii 159)
 unstanch'd, leaky, insatiate
 unstate, to deprive of state, to
 degrade

unstooping, inflexible
 unswear, to recant what is sworn
 untaught, unmannerly
 untempering, with no softening effect
 untent, bring or come out of a tent
 untented, undressed (wounds)
 untie, to solve (Cym v iv 147)
 untraded, unhackneyed
 untrussing, untying the points which
 attached the breeches to the
 doublet (MM iii ii 158)

untruth, disloyalty, unfaithfulness
 unvalued, invaluable, or, of no value
 unwashed hands, with, without delay
 unweighed, inconsiderate
 unwitting, deprived of understanding
 (Oth ii iii 164)

unyoke, come to an end (Ham v i 49)
 unyoked, unrestrained
 up, in confinement (AC iii v 10)
 up and down, exactly
 up-cast, a throw at the game of
 bowls

uprear, to throw into confusion
 up-staring, half, standing on end
 up-swarm, to raise in swarms
 up-trimmed, dressed-up
 up-till, against (PP xx 10)

urchin-shows, displays by elves
 urchin-mounted, with a snout like a
 hedgehog

usance, use, interest on loans
 use, possession; profit, custom
 use, to continue, to make a practice
 of

Ut, re, sol, la, mi, fa, musical notes
 at harmonious intervals

utter, to sell

utterance, to the or at, to the utter-
 most

V

vade, fade

vail, lower, let fall; pay homage

vail, setting (*of the sun*)

vails, perquisites (Per ii i 141)

vain, foolish

valanced, bearded (Ham ii ii 403)

validity, worth, value

Vanity the puppet's part, character in
 a Morality play

vantage, an opportunity; superiority;
 profit

vantage, to the, over and above

vantbrace, armour for forearm

Vapians, ? easy-goers from Italian
va pian piano (Hotson)

varletry, rabble

vary, variation, caprice

vast, a waste, immense distance;
 ocean

vastidity, immensity

vastly, like a waste

vasty, vast

vaunt, van, beginning

vaunt-couriers, precursors

vaward, vanguard, forepart

vegetives, vegetables

velvet-guards, wearers of garments
 trimmed with velvet

Venetia, Venetia, Chi non ti vede non
 ti pretia (I), Venice, Venice, who
 sees thee not prizes thee not

veney, see *venue*

venge, to avenge

vengeance, mischief, harm

vent, full of, in full scent of prey in
 chase

ventage, small hole
venue or **veney**, a thrust in fencing
verbal, verbose; plain-spoken; punning
verbatim (L), word for word
verge, compass, extent
versal, universal (RJ II iii 183)
Via! les eaux et la terre (F), Up and away! water and land
vials, lachrymatoria
Vice, a character in Morality Plays
vice, to screw
vicious, faulty
Videsne quis venit? . . . **Video, et gaudeo** (L), Do you see who comes here? . . . I see and rejoice
videllicet (L), namely
vie, to hazard
viewless, invisible
vigitant, blunder of Dogberry for 'vigilant' (MA III iii 82)
vilenie, larron! (F), rascality, scoundrel
villagery, villages
villain, bondsman
Villago, for *Vigliacco* (I), abject, scurvy fellow (Florio)
vindicative, vindictive
viol-de-gamboys, base-viol, viol da gamba
violent, to be violent
violets, euphemism for courtiers
virgin it, keep it pure (Cor V iii 48)
virginalling, fingering
virgin-knot, virgin girdle
vir sapit qui pauca loquitur (L), the man is wise who says little
virtue, essence, valour
virtuous, beneficial
visited, affected
viva voce (L), by living voice
vive le roi (F), long live the king
vizament, advisement, consideration
vizarded, masked, obscured
vlouting-stog, flouting-stock, object of derision
vocativo (L), vocative case
vocatur (L), is called
voice, to nominate
voice potential, power of vote
volding lobby, ante-room

volable, keen-witted
voluntary, volunteer
votarist, a votary
voucher, guarantor
vouchsafe, deign to accept
vox (L), voice (mimicking another person's) TN V i 282
vulgars, common people

W

waft, to beckon; to turn
waftage, a passage by water
wafture, act of waving
wag, to go; to stir
wage, pay wages to; to lay a wager; to be equal; to carry on
waist, part of a ship between quarter-deck and fore-castle
wake, to hold a late revel
walk, part of a forest
wall-eyed, glaring; fierce-eyed
wall-newt, lizard
waned, ageing, withered
wappened, over-worn, decayed (Tim IV iii 38)
warder, truncheon, mace
wards, bars, bolts (Tim III iii 36)
'ware, beware
warp the waters, congeal (AYLI II vii 186)
wasp-stung, irritable
wassail-candle, candle lighted up at a feast
waste, wasting
water-gall, secondary rainbow
water-rugs, shaggy water-dogs
water-work, water-colour
watery star, the moon
waving the head, nodding
wawl, caterwaul
wax, man of, model of beauty
waxen, easily impressed, effaced, penetrated
wealsmen, public-spirited fellows
wear, fashion; to be fashionable
wearing, wearying
weather, keep the, keep to windward and thus have advantage
weather-fend, shelter
web and pin, eye-disease

- weed, garment, dress
 week, in by the, taken in, caught
 ween, to think, suppose, imagine
 weeping-ripe, ready to weep
 weet, to know
 weigh out, to outweigh
 welkin, the sky, (adj.) sky-blue
 well-a-near, well-a-day
 well-found, well furnished; well-met
 well-liking, good-conditioned, plump
 well seen, skilled
 Welsh hook, sort of billhook
 wheel, refrain (but possibly refers to spinning-wheel: Ham IV v 168)
 wheeling, wandering
 wheels, go on, pursue a course of ease (AC II vii 89)
 whe'er, whether
 Wheeson week, Whitsun week (2Hiv II i 75)
 whelk, wheal, pimple
 whelked, twisted
 whenas, when
 where, whereas
 whereas, where
 wherein went he?, how was he dressed?
 whether, whichever, which of the two
 whiffler, precursor clearing the way for great person or procession
 while, until
 while as, whilst
 while-ere, some time before
 whinid'st, most mouldy
 whiles, until
 whipping-cheer, a 'repast' of beatings
 whipster, contemptible fellow
 whipstock, handle of a whip, implying the carter's whip, hence the carter (Per II ii 51)
 whistle off, to let fly a hawk
 whitely, whitish
 whiting-time, bleaching-time
 whitsters, bleachers of linen
 whittle, small knife (Tim v i 178)
 whoobub, hubbub
 who, whoever
 whooping, out of all, out of all measure
 wicked, baneful, unlucky
 wide-chopped, open-mouthed, noisy
 widow, to endow with a widow's right
 widowhood, estate settled on a widow
 wild-mare, see-saw
 Wild of Kent, Weald of Kent
 will, lust
 willow garland, emblem of disappointed love (Onions)
 wimpled, hooded, blindfolded
 Winchester goose, venereal disease
 Wincot, *Wilmecone*, a village near Stratford-upon-Avon
 wind, to scent; to turn about
 wind me into him, see through him for me
 windgalls, disease of horse's fetlocks
 windlasses, roundabout devices
 window, in at the, illegitimate children
 windowed, placed in a window: broken into openings
 wink, shut one's eyes; fail to observe (RJ III ii 6)
 winking, with closed eyes
 winnowed, ? choice, select
 winter-ground, to protect plants in winter by strewing straw, etc., over them
 wipe, brand (Luc. 537)
 wiseness, wise way of doing things, practical wisdom (Ham v i 245)
 wise woman, fortune-teller
 wish, to recommend
 wishful, longing
 wist, knew
 wishtly, wistly, longingly
 wit, the mental power, wisdom, sense; contrivance, stratagem
 with himself, not, beside himself
 within, at close quarters
 wit-snapper, jester, punster
 witty, wise
 woe, woeful, sorry
 womaned, accompanied by a woman
 woman-queller, woman-killer
 woman-tired, hen-pecked
 womb, to enclose
 womby, hollow, capacious
 wondered, performing miracles (Tem v i 123)
 wood, mad
 woodcock, cant term for simpleton

wooden, unavailing
 woodman, forester, hunter
 woollen, lie in, sheetless
 woolward, with woollens next the
 skin instead of linen
 woosel, ousel
 woo't, wilt
 word, watch-word; motto
 work, fortification
 working, (mental) effort, activity
 world, go to the, get married
 world, woman of the, married woman
 worsted-stocking, garb of hirelings
 wort, unfermented beer
 worth, quota (Cor III iii 26)
 worthy, to render worthy
 wot, to know, to think
 wo't, wilt
 wrack, wreck, ruin
 wrath, passion (of love)
 wrath, wrathful, angry (MND II i
 20)
 wreak, rage, revenge; to revenge
 wreakful, revengeful
 wrenching (also spelt *renching*), rins-
 ing (Hviii i i 167)
 wrest, essential person
 wring, writhe with anguish
 wrinkle, to make seem wrinkled
 write, to write or style oneself
 writhled, wrinkled
 wroth, ruth, misfortune
 wrying, swerving

wry-necked ffe, so called as the
 player's head was twisted sideways

Y

yare, ready, nimble, handy (MM
 IV ii 49, etc.)
 yaw, to wobble, lose way
 y-clad, clad
 ycleped; yclipped, called
 Yead, Edward
 yea-forsooth, obsequious
 yearn, to grieve, to vex
 Yedward, Edward
 yellowing, yelling, yelping (TA II
 iii 20)
 yellowness, jealousy
 yellows, jaundice in horses
 yeoman, freeholder; sheriff's officer
 yerck, to jerk, to kick; (also spelt
 yark), to thrust
 yest, foam
 yesty, foamy, frothy
 yield, to requite
 yield the crow a pudding, prove
 crow's meat by death
 younker, young gallant
 yalaked, subdued

Z

zenith, highest point of one's fortune
 zodiac, year

